

MUSICAL FETTER

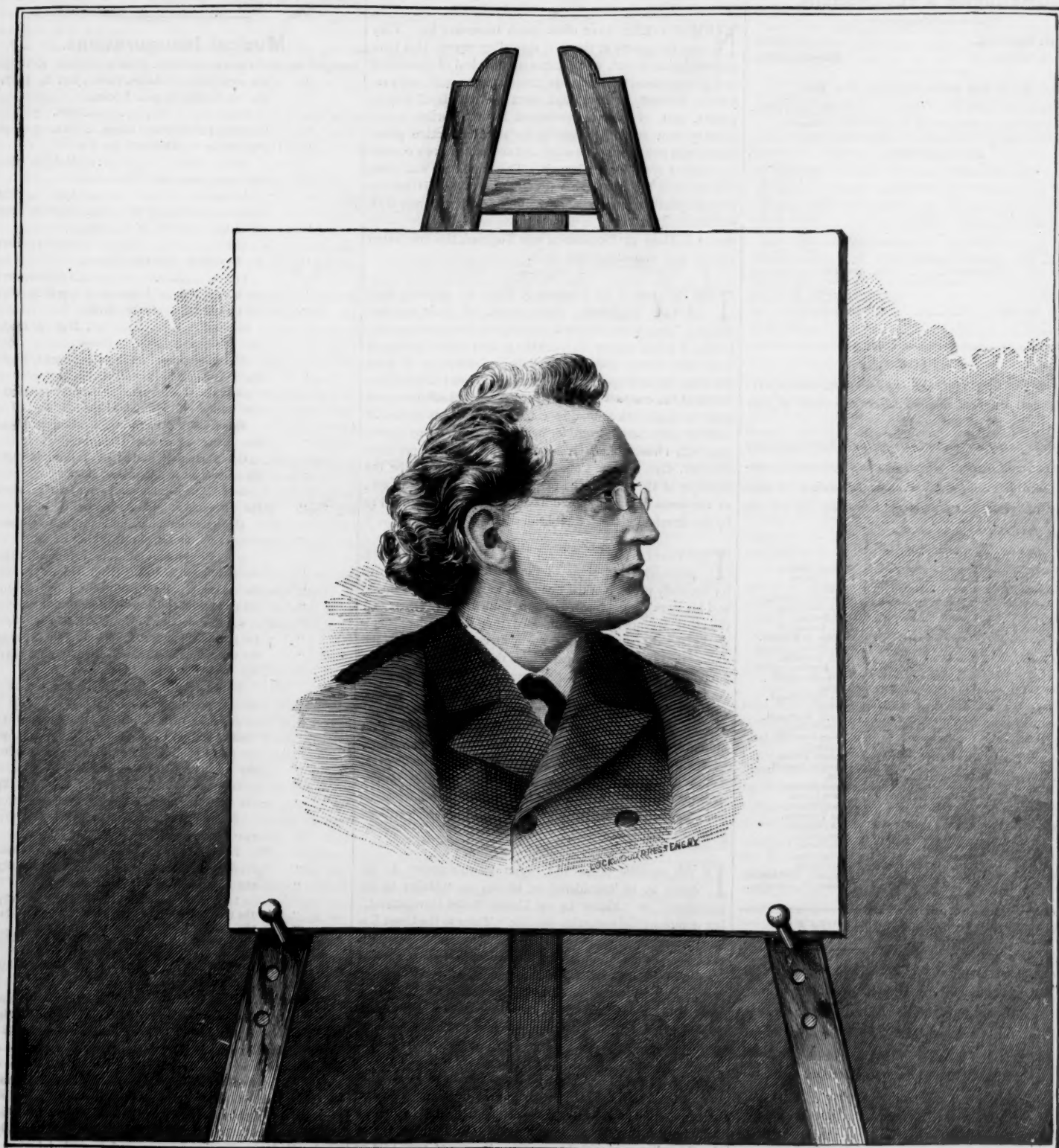
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES.

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FRANK VAN DER STUCKEN.

THE MUSICAL COURIER.

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DEVOTED TO MUSIC AND THE MUSIC TRADES.

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During the past four years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

A new name will be added every week:

Adelina Patti,	Ivan E. Morawski,	William Mason,
Sembranch,	Clara Morris,	P. S. Gilmore,
Christine Nilsson,	Mary Anderson,	Neupert,
Scalchi,	Sara Jewett,	Hubert de Blanck,
Trebelli,	Rose Coglian,	Dr. Louis Maas,
Marie Kour,	Chas. K. Thorne, Jr.,	Max Bruch,
Anna de Bellocca,	Kate Claxton,	L. G. Gottschalk,
Estela Gerster,	Maude Granger,	Antoine de Kontaki,
Nordica,	Fanny Davenport,	S. B. Mills,
Josephine Yorke,	Janaushek,	E. M. Bowman,
Emilie Ambre,	Genevieve Ward,	Otto Bendix,
Emma Thursby,	May Fielding,	W. H. Sherwood,
Teresa Carreno,	Ellen Montejo,	Stagno,
Kelllogg,	Lilian Olcott,	John McCullough,
Minnie Hauk,	Louise Gage Courtney,	Salvini,
Materna,	Richard Wagner,	John T. Raymond,
Albani,	Theodore Thomas,	Lester Wallack,
Annie Louise Cary,	Dr. Damrosch,	McKee Rankin,
Emily Winnat,	Campanini,	Boucault,
Lena Little,	Guadagnini,	Osmund Tearle,
Murio-Celli,	Constantin Sternberg,	Lawrence Barrett,
Chatterton-Bohrer,	Dengremont,	Rossi,
Mme. Fernandez,	Blanche Belatka,	Stuart Robson,
Lotta,	Arbuckle,	James Lewis,
Minnie Palmer,	Liberati,	Edwin Booth,
Donald,	Ferranti,	Max Treuman,
Marie Louise Dotti,	Anton Rubinstein,	C. A. Cappa,
Geistinger,	Del Puente,	Montegriffo,
Catherine Lewis,	Joeliff,	Mrs. Helen Ames,
Blanche Roosevelt,	Mme. Julia Rive-King,	Marie Litta,
Sarah Bernhardt,	Hope Glenn,	Emil Scaria,
Titus d'Ernesti,	Mr. & Mrs. Geo. Henschel,	Hermann Winkelmann,
Mr. & Mrs. Geo. Henschel,	Louis Blumenberg,	William W. Gilchrist,
	Frank Vander Stucken.	

NOTICE TO MUSIC TEACHERS.

WE are anxious to examine the volume containing the minutes and papers read at the last meeting of the Music Teachers' National Convention, held July 4, 5 and 6 1883, at Providence, R. I. The volume was to be in the hands of the music teachers last October, and, as we cannot find a copy of it anywhere, we hereby request any music teacher who may have one to inform us where we can secure a copy.

Who are the publishers? Where can we secure a copy? Why is this book not in the hands of the Music Teachers who attended the Convention and to whom it was promised for October? The convention takes place this year in July at Cleveland, Ohio, and the book we refer to should have been in the hands of teachers, at least six months prior to the convention.

JUST before departing for Europe last Saturday, Col. Mapleson stated that he would bring over, the coming season, Patti, Gerster and Scalchi. We print this, not because we wish it to go out as reliable information, but as a record to refer to next season when Mapleson returns (if he does return) to give opera. He made those remarks on May 17, 1884. We will wait six months, and then see how the facts then fit the promises of now.

THE recent filibustering by the directors of both the Metropolitan Opera House and the Academy of Music serves to demonstrate how hollow the pretensions of Italian Opera are. Aside from the question of the progress of musical art, there seems to be no real love for even Italian opera, but only a desire for artificial show. This seems to be the aim and end of the financial backers of both opera houses, a fact that does not augur well for the prosperity of next season's representations. For art purposes, Italian opera is really extinct, and the "artist" is what the uneducated public goes to hear. It seems as though we were passing through a transition period in operatic matters, the forerunner of something higher and better.

NEWSPAPERS have often much to answer for. They are the means at times of spreading reports that have no foundation in fact, which cause a good deal of annoyance and pain to those whose names are mixed up with such reports. Recently, a paragraph went the rounds of foreign papers, and, of course, was copied by the journals in this country, that Mme. Piccolomini, the once celebrated prima donna, was now in absolute want, and needed to have a concert or concerts given for her benefit. This statement was false, and naturally brought forth a strong letter of denial from the lady in question, who is living happily and luxuriously with her husband in Italy. It has been asserted that the artist meant in place of Piccolomini was Taglioni, the celebrated dancer, and who is just now dead.

THE directors of the Academy of Music are evidently tired of Col. Mapleson's management of their operatic affairs. They have continued to postpone their meeting purposely, it would appear, to force the gallant colonel to depart from these shores without any definite knowledge of what has been decided upon. Of course, the colonel is much annoyed at the conduct of his former helpers and admirers, and says he shall return to this country anyhow, as he has all sorts of dates marked out for next season in various places, especially Philadelphia. It seems more and more probable that Mr. Gye, of the Covent Garden Theatre, will be the manager of the Metropolitan Opera House for next season, as the terms he has proposed have been partly subscribed to by the directors of that establishment.

THE recent Wagner concerts have served to exhibit the peculiarities of some of the musical critics that write for the daily press. On the one hand we see Wagner's music and his three representative singers lauded to the skies; on the other, we are gravely informed that the dead master's works are of relatively little value in comparison with the dance tunes of Italian opera, and that his three favorite singers do not understand the vocal art at all. It must be confessed that intelligent and musically educated Americans as well as foreigners, can hardly read these varying accounts without being thoroughly impressed with the idea that musically we are a great people, and that the individuals chosen to enlighten us about music in the columns of great dailies are so many musical Popes—all infallible. The question that seriously arises here is, whether it is at all necessary to know anything about music in order to criticize great compositions?

IN this country piano and organ manufacturers do not desire to be considered or known as "Maker to the President" or "Maker to the United States Government," but in monarchical countries the title "Maker to the Court" is one considered of great value. In Germany, for instance, the question has been settled in the affirmative as to whether certain manufacturers of pianos, organs, &c., were permitted to continue the use of the title "Maker to the Court," which had been awarded to them, after the death of the exalted personages from whom such permission had been obtained. A number of royal personages have lately died, and the answer to the question referred to above was, therefore, anxiously awaited by interested manufacturers. Minister von Schleinitz, of the cabinet of the Prussian Court, decided, on being applied to concerning the matter, that the manufacturers who had really been awarded the title "Maker to the Court" were entitled to continue the use of such title as long as they remained proprietors of the different firms of which they were the principals at the time such award had been made to them. This fact is stated in the German correspondence of the *Pianoforte Makers' Guide*, and, therefore, finally settles the question. Here no such

empty distinctions are allowed, or, otherwise, a hundred makers would claim the title of "Maker to the President."

THE award system as practised in connection with expositions has again been exposed by the actions of the authorities who presided over the recent Calcutta exhibition. We have always maintained that no satisfaction has been or can ever be given exhibitors by jurors in the matter of awards. All want to receive and believe that they are entitled to the highest medal and most honorable mention, and without they have this distinction conferred upon them, the object for which they exhibited their goods has not been attained. In the Calcutta exhibition above-mentioned, it is reported that a piano firm which is scarcely known in London has been awarded a first-class certificate and gold medal, while other firms who are well known and whose instruments are generally acknowledged to be first-rate of their kind, have been quite ignored. Here is the latest instance of partisanship in the matter of exposition awards, and it is likely to deter all reputable manufacturers from ever again becoming exhibitors in any future exposition where awards are bestowed. And such action on their part would be highly commendable.

Musical Inaugurations.

Inauguration of the new opera house, Paris.....Jan. 5, 1875.
the monument to Auber, Paris.....Jan. 29, 1877.
the St. Cecilia Musical Lyceum,
Rome.....Mch. 3, 1877.
the bust of Palestrina, Rome.....Mch. 7, 1846.
the statue to Donizetti in La
Scala, Milan.....Mch. 10, 1874.
the monument to Schumann,
Leipzig.....April 8, 1875.
the Quartette Society of Parma.....April 9, 1875.
the statue of Rossini in La Scala,
Milan.....April 13, 1871.
the Benedetto Marcello Lyceum,
Venice.....April 18, 1877.
the bust of Pacini, Florence.....April 25, 1875.
the bust of Mendelssohn, Syden-
ham.....May 4, 1860.
the monument to G. Simon
Mayr, Bergamo.....May 12, 1852.
the monument to Schubert, Vi-
enna.....May 15, 1872.
the statue of Orlando Tasso,
Mons.....May 25, 1853.
the statue to Rossini (in the
Opera House), Paris.....June 9, 1846.
the monument to Marschner, Han-
nover.....June 11, 1877.
the monument to Beethoven,
Heiligenstadt.....June 15, 1863.
the Vela's monument to Doni-
zetti, Bergamo.....June 16, 1855.
the monument to Méhul, Givet.....June 27, 1842.
the monument to Handel, Halle.....July 1, 1859.
the monument to Gluck, Weiden-
wang.....July 5, 1871.
the monument to Gluck, Vienna.....July 11, 1846.
the monument to Kreutzer, Riga.....July 17, 1851.
the monument to Mercadante,
Naples.....Aug. 3, 1876.
the monument to Lesueur, Abbe-
ville.....Aug. 10, 1852.
the statue to Rameau, Digione.....Aug. 12, 1876.
the statue to Rossini, Pesaro.....Aug. 21, 1864.
the monument to Mozart, Salz-
burg.....Sept. 4, 1842.
the commemorative stone to
Spontini, Majolati.....Sept. 5, 1875.
the Conservatory of Music, St.
Petersburg.....Sept. 8, 1862.
the monument to Bellini, Catania.....Sept. 24, 1876.
the monument to Balfe (Drury
Lane), London.....Sept. 25, 1874.
the monument to Servais, Hal.....Oct. 1, 1871.
the monument to Cherubini,
Florence.....Oct. 3, 1869.
the monument to Mozart, Vi-
enna.....Dec. 5, 1859.

Franz Liszt, having recently left Buda-Pesth for Weimar his secretary writes to a friend of his in England: "We desire to offer you our Hungarian hospitality, and our dear Liszt bids you heartily welcome, and begs you will consider the proposal, as he can no longer cross the sea. He has injured his eyes from constantly writing music, and that is why he asks me to write to you for him. You will hear with pleasure how well he otherwise bears his seventy-four years. Liszt's departure for Weimar leaves a great blank in the life of Buda-Pesth which cannot easily be filled. He has such a grand nature, such a wonderful mind, and such a noble heart."

WANTED—FOR THE UNITED STATES ARMY, competent Band Musicians. Apply to Superintendent General Recruiting Service, Army Building, New York City, or in person or by letter to the nearest recruiting office.

Verdi's New Opera.

J. F. writes as follows in a recent issue of *Le Ménestrel*, concerning Verdi's new opera:

A new work that Verdi is writing for the lyric stage, *Les Italiens*, Paris, probably, the subject of which has been taken from Shakespeare has already been referred to quite extensively by the press. We have been assured that this work will be called "Iago," because Verdi wished to escape the charge of an attempt to rival Rossini, exactly as that gifted composer, in order not to take the same title as Paisiello had done, at first entitled his "Barbiere"—"Almaviva." We have taken the trouble to inquire about matters, in Italy, and here is what we have been able to learn.

The new opera on which Verdi has worked for several years and which is to be, it is said, his "William Tell," will be called "Othello," as Shakespeare's tragedy. But the new poet, Boito, commences his book at Chypre, that is after the marriage, the Senate gathering, and the paternal malediction, which occupy the first two acts of Berio's libretto. *Iago* is not the dominating character, and is not on the stage as much as in Shakespeare's work. In place of this Boito has, it is said, developed to a greater extent the comic element than the great English poet cared to mix up in his more serious dramas, and this comic element or *semi-serio* is furnished by the disputes between *Cassio* and *Roderigo*, and by the unfortunate love of the latter.

The "handkerchief scene" between *Iago* and his wife at first, between the *Moor* and *Desdemona* afterwards, is maintained, as being indispensable to explain to the eyes of the spectators the sombre jealousy of *Othello*.

Finally, the catastrophe, the concluding scene is kept as in Shakespeare, the suffocation by the pillows; a happy idea, since it breaks with the tradition of the poisoned thrust which kills at the same instant.

Heaven knows all the effects the composer of "Rigoletto" will be able to extract, from a musical point of view, from this prolonged fight between a woman and her executioner. All terminates naturally by *Othello's* death.

One detail: *Desdemona*, having to receive for the last time her terrible husband, sings an "Ave Maria," which will be, it is said, the gem of the last act.

Verdi is not hurrying himself, but elaborates his ideas in solitude, and will only bring forth his work, one may be certain, when it is perfect in all its points. It is a long time since Verdi, questioned by a friend about the works of the great modern masters who had most impressed him during his youthful studies, named, above all, the third act of Rossini's "Othello." Since then the idea of taking up this subject with the largest developments that the opera of the present time demands, has constantly haunted his brain; and he has, without doubt, waited to find a poet in the composer of "Mefistofele." One thing only we are astonished at with regard to these two collaborators, as little *routiniers* the one as the other, which is, that they have not changed the title, if only to avoid confusion. The names of "Othello" and of "Iago" are Shakespeare's invention; they do not figure in Giraldu's relation of the events, for in this the two men are constantly called the *Maure* and *Alfiere* (the ensign).

We hope, also, that in the *mise-en-scène* the blunder will be avoided that has prevailed of forcing all the Italian tenors to make-up the role of *Othello* with a black face. In order to be *Maure* there exists no necessity for anyone to make his head appear like that of an Ethiopian.

Frank Van der Stucken.

THE portrait which we present to our readers to-day, though bearing a striking resemblance to Johannes Brahms in his younger days, is that of Mr. Frank Van der Stucken, the new conductor of the "Arion" Singing Society, who recently arrived in this country.

Mr. Van der Stucken was born in Fredricksburg, Texas, on October 15, 1858, and is, therefore, quite a young man. When scarcely ten years old, he emigrated with his parents to Belgium, and as they soon discovered his musical gifts they placed the boy under the tuition of Peter Benoit, of Antwerp, the well-known Belgian composer and teacher. Later on, Mr. Van der Stucken completed his musical studies at Leipsic and Paris. In 1881, he received his first nomination as conductor of the Breslau Theatre orchestra, a position which Dr. Damrosch also once has held.

Meanwhile, Mr. Van der Stucken made the acquaintance of that protector of all aspiring composers, Franz Liszt; and, under his potential influence and protection, in October, 1883, brought out some of his (Van der Stucken's) compositions in a concert given for that purpose at Weimar.

As the concert was a great success, and the works of the young composer (who conducted in person) were received with acclamation, some of them were also produced in Magdeburg, Leipsic, Cologne, Antwerp, and Berlin.

We have since, in a concert given by the "Arion," and noticed at length in THE MUSICAL COURIER, had occasion to listen to some of Mr. Van der Stucken's creations, and were greatly impressed with his good, natural gifts and his musical learning, shown both in the construction and orchestration of his works. As a conductor, he has also many commendable features, and we are convinced that he will make his mark in this country as a composer as well as a conductor. Mr. Van der Stucken, in his tastes and compositions, shows that he be-

longs to the ultra-Wagnerian school, which, sooner than even the Wagnerites anticipated, seems to have become, instead of the music of the future, the music of the present.

A Great Tenor's Retirement.

THE great French tenor, Léon Achard, well known to all the habitués of the Grand Opera and Opera Comique, Paris, has retired from the stage, which he has honored for nearly twenty-five years, and intends to devote his time to teaching. Americans intending to study music or singing in Paris would do well to remember this and apply at the Opera Comique or at his residence, 164 Faubourg St. Honoré, for a better teacher it would be hard to find.

Léon Achard was born in 1831 and made his debut in 1854 in Gevaert's "Billet de Marguerite." He sang at Lyons and in 1862 became leading tenor at the Opera Comique, where he appeared in "La Dame Blanche," "Haydée," "Le Domino Noir," "L'Eclair," "Le Postillon," "Zampa," "La Part du Diable," &c. He created the tenor part in "Fior d'Aliza" (Massé), and *Wilhelm Meister* in Ambroise Thomas's masterpiece "Mignon" (1866). In 1871 Halanzier engaged him for the Grand Opera to create the role of *Yorick* in Diaz's "Coupe du Roi de Thulé," and after that he sang in "Don Juan," "Faust," "Africaine" and "Les Huguenots." Achard was a fine actor, with a handsome face and a noble, sympathetic voice. He excelled in "La Favorita."

In 1876 he returned to the Opera Comique and created *Piccolino* by Guiraud, and in 1880 he sang "Le Roi de Lahore," with Lassalle. In "La Dame Blanche" he was perfection, and no tenor ever approached him in Auber's "Haydée." F. S.

ORGAN NOTES.

It is curious to note that the manual compass of the new organ in Riga Cathedral (the largest in the world), only extends from CC to F, and that the pedal compass, according to the common German plan, goes from CCC up to D only.

H. M. Dunham, the well-known organist of the New England Conservatory of Music, and of Ruggles Street Baptist Church, of Boston, has been giving a series of organ recitals in the latter building. Fine programmes have been presented, and the qualities of both organ and organist admirably shown.

C. F. Durner, of Quakertown, Pa., has just erected several pipe organs of various sizes. One is for the P. E. Church at Eighth street and Columbia avenue, Philadelphia, Pa., of two manuals; another for the Lutheran Reformed Church, at Kreidersville, Pa.; another for the Lutheran Reformed Church, at Howerstown, Pa.; one for the Salem Reformed Church, at Allentown, Pa., and a large one for the First Reformed Church, at Lancaster, Pa.

The great Boston organ, which has been in the Music Hall so many years, was played for the last time on last Wednesday evening. "It is quite evident," says the Boston Herald, "that there is but a very limited class of lovers of organ music, as the audiences in attendance upon the four recitals have averaged but about 250 persons on each occasion, and this notwithstanding that the organ was to be heard for the last time in the auditorium, and that it was placed in the hands of the most competent players. The friends of the organ were also conspicuous by their absence, and the interest shown in these concerts was chiefly by non residents, who came evidently to see the 'big organ' out of curiosity."

There has been some talk recently of lowering the pitch of the large organ in the Cincinnati Music Hall. Theodore Thomas is said to have spoken to the trustees about it who afterward corresponded with the builders on the subject, Hook & Hastings, of Boston. The pitch of the instrument was to be lowered half a tone, in order to correspond with the pitch now adopted by orchestral bodies. Mr. Hastings, of the firm of Hook & Hastings, has been to Cincinnati to make an examination of the instrument, and has reported that it would be impossible to make the change before the May festival takes place and has further advised the trustees to have no change made until the new orchestral pitch has been generally adopted. Under the most favorable circumstances the change could only be made with great difficulty and would cost, at least, \$3,000. The trustees on hearing all these objections have reconsidered their action and have finally decided to allow the organ pitch to remain as it is for the present. It is to be proved whether this decision is the best for future usefulness.

Joseph Gratian, an organ builder, of Alton, Ill., has invented something new in the mechanical direction. It is the "composition swell pedal" which places under the organist's foot, when in its usual position on the swell pedal, the complete control of the stops, enabling him to draw them out or return them by the same foot motion that operates the swell. The pedal hinges in the centre and works by the toe and heel. It is divided longitudinally, the inner half acts on the swell-blinds and the other on the stops. Either half can be used separately or both together. Each half-inch motion downwards of the toe brings out a new combination of stops, beginning with the softest and ending with the full organ. The re-

verse motion takes off the stops from loud to soft, and closes the swell on the softest swell stop. By this means, any of the regular combinations can be obtained, while a complete crescendo, decrescendo, and sforzando can be accomplished by using both pedals, which is done by placing the foot in the centre of the joint pedals, and operating quickly or slowly as desired. It will be seen this invention does the work of a number of pneumatic knobs and composition pedals under the old systems, and with the advantage that separate action or thought is not required from the organist, as the effects are placed where he naturally turns for expression—in the swell pedal.

HOME NEWS.

—Dvorak's "Stabat Mater" is soon to be published by a Boston music firm.

—The New York Opera Company appears in "The Queen's Lace Handkerchief" at the Walnut Street Theatre, Philadelphia, this week.

—The Wagner Festival in Kansas City with Thomas's orchestra and Materna, Winkelman and Scaria in it, takes place on June 6 and 7.

—The Fay Templeton Comic Opera Company is performing several popular comic operas at the Arch Street Theatre, Philadelphia, this week.

—A mass rehearsal of the Choral Union took place at St. George's Chapel on Saturday afternoon. The concerts take place at the Academy this week.

—The Neuendorff Opera Company has made a hit at Haverley's Theatre, Philadelphia, with "A Trip to Africa," which will be continued there throughout this week.

—The regular season of the Bijou Opera House will close on June 14, and Miles and Barton's Company will begin a six weeks' engagement at the Bijou Theatre, Boston, on June 16.

—Mme. Selina Dolaro will begin an engagement at the West End Pavilion, New Orleans, on the 25th inst., appearing in "La Fille de Mme. Angot," "La Grande Duchesse," and other operas bouffes.

—William H. Swan will have a benefit concert at Chickering Hall on to-morrow evening, at which he will be assisted by Mrs. Belle Cole, Miss Henrietta Maurer, Miss Nellie Kline, Marshall P. Wilder and the Arcadian Quartette.

—Signor C. Ybarguren the Spanish violinist, and Signor G. Sobrino, pianist; Miss Laura Lee, the Ramirez Family, Miss Bean and Mr. Charles Gilday, Mr. C. Fagin, Mr. Ruby Brooks and the Japanese Troupe entertained the audience at Koster & Bial's on last Sunday evening.

—The Choir Association of St. Paul's Memorial Church, of Stapleton, Staten Island, elected the following officers on Tuesday evening: Rev. H. N. Wayne, president; Henry Bullen, vice-president; Albert Jones, secretary; Abraham Blake, treasurer. A. J. Magrath was appointed musical director of the glee club to be soon organized.

—Arthur W. Korthauer, the pianist, recently gave a concert in Mansfield, Ohio. He was assisted by a number of artists, but his own performances were most enjoyable. The local press praised his playing very highly. He interpreted Chopin's "Polonaise," op. 34, Schumann's Concerto in A minor, Chopin's "Berceuse," a Polish dance by Scharwenka, and other compositions.

—The Boston Conservatory of Music gave a violin recital, at which many of its advanced students assisted, at Tremont Temple, last Friday afternoon at three o'clock. The violin concerts of this conservatory have far more the character of professional concerts than of pupils' exhibitions. Many of its violinists are of such an advanced grade that they can fairly be judged by the standard of regular artists.

—Complimentary benefit entertainments will be given to-morrow and Friday evenings at Lyric Hall to Miss Rosa d'Erina, the well-known Irish prima donna, who was married on last Sunday evening to Professor Vontom. The *beneficiaire* will appear with Professor Vontom in Offenbach's operetta, "The Alsatian Lovers;" Miss Bessie Byrne will recite Thomas Davis's "Fontenoy," Alfredo Camacho will give a ventriloquial sketch, and J. R. Macdonald will sing "There's nothing like a fresh'ning breeze," by Randegger. The second part of the programme will consist of the musical comedy, "Kate O'Brien, the Maid of Ulster; or Perfection."

—Henry Eyre Brown was tendered a grand testimonial concert in the Brooklyn Tabernacle, on last Thursday evening, the 15th. He had the assistance of Miss Hattie W. Schroter, soprano; Miss Clara E. Stutsman, contralto; Geo. Werrenwrath, tenor; W. G. Baird, baritone; Edwin W. Bray, bass; Miss Grace A. Povey, organist; Miss Minnie C. Dorlon, elocutionist; Le Grand White, xylophonist; Peter Ali, cornetist; Albert C. Wernig, tympani; and the Tabernacle Quartette. The pianist and conductor was Rafael Navarro. The excellent and interesting programme contained among other selections, an organ solo, Pastorale and Finale, from Guilman's sonata in D minor, performed by Miss Povey, a pupil of Mr. Brown; and the same composer's "Marche Funèbre et Chant Sacerdotal," interpreted by Mr. Brown on the organ. The vocal selections were of a popular character. The concert was very enjoyable, and in every way a success.

PERSONALS.

HENSCHEL'S SUCCESSOR.—Herr Gericke, as is well known, will be the successor of Georg Henschel, as conductor of the Boston Symphony Concerts. His salary is to be \$7,500 per annum, although Mr. Henschel is said to have received \$10,000. Gericke is a native of Styria, Austria, and is unmarried. He will leave Vienna in August, and will stay in this city a week, where he has friends, before he goes on to Boston.

RICHTER'S APPOINTMENT.—Hans Richter has been appointed successor to Herr Gericke, the late director of the concerts of the "Gesellschaft der Musikfreunde," at Vienna, which is considered an important position. Richter will retain at the same time his office of conductor of the Philharmonic concerts at Vienna, as well as his position at the Imperial Opera in the same city.

NEARLY AS GOOD AS SANTLEY.—Walter Clifford, the well-known English baritone, who is considered by some critics to be almost equal to Santley, will visit this country next summer. No doubt he will be heard in concert, when he will receive a warm welcome from the public and singers generally.

MISS BERINGER'S MARRIAGE.—It is said that Miss Beringer, a well-known pianist and singer, will soon enter into the holy bonds of matrimony; the happy gentleman is said to be a German actor.

JESSE WILLIAMS'S MISUNDERSTANDING.—Mr. Jesse Williams, the musical director of McCaull's Opera Company, has had a serious misunderstanding with McCaull, resulting in a severance of the relations that have existed between them. McCaull will be the loser, as Williams has conscientiously striven to produce all the operettas as well as possible, although he has been frequently hampered by the poor material that McCaull served him with.

A NOTABLE PLAYER.—A lady flutiste has appeared in Rome. Her name is Maria Bianchini, a pupil of Briccialdi. Her playing, according to the *Gazzetta Musicale*, of Milan, is very notable.

GOUNOD'S GIFT.—Singers are always being flattered. Now it is Mme. Krauss, who sang in the revised version of Gounod's "Sappho," recently produced in Paris. Gounod, himself, seems to have been delighted with her execution, and accordingly presented her with a splendid bracelet in the shape of a golden lyre, with imitation laurel leaves of brilliants.

BLUMENBERG PLEASES THE TEXANS.—Louis Blumenberg, the violoncello virtuoso, has been engaged for seven concerts in Galveston, Tex. His playing in that State has been lauded to the skies by local papers there, and the German *Post*, of Galveston, recently devoted a column to praising his artistic taste and remarkable technical execution. He should be heard in this city next season.

A BOSTON TENOR IN LONDON.—Mr. Winch, the Boston tenor, was recently given a brilliant reception in London by Henry Welcome. Four hundred persons of literary, theatrical and musical fame were present. Mr. Winch sang a duet with Gertrude Griswold, which was received with great demonstrations. Mr. Winch has certainly achieved great success in London.

CARL PIERCE'S VOYAGE.—The young Boston violinist, Carl Pierce is about to sail for Europe, in order to push his studies further into the realms of his chosen art. He has obtained quite a local reputation, and great things are expected from him in the future.

THE HENSCHEL-HOWELL OPERA.—Mr. Henschel will not return to Europe so soon as was expected. According to the latest reports, he will go to Boston again, in order to finish his part of the work upon the opera based upon Howell's story, before he sails for Europe. His engagements in San Francisco have been cancelled on this account. The new opera, it is expected, will be produced simultaneously in London and New York.

A GREAT ARTIST, STILL.—Tamberlick, the great tenor, has been in St. Petersburg, to take leave of the public there. Of course, time has touched his voice, but he remains the great artist he has always been. In the Bach-Gounod "Ave Maria," generally sung by sopranos, he achieved a remarkable success, the audience, containing many of the nobility, applauded him to the echo.

A CELEBRATED VIOLINISTE.—According to Belgian musical journals, another celebrated violiniste has appeared, in the person of Mlle. Balthasar-Florence. The *Echo Musical* says, that Belgium having produced the king of violinists, has deemed it incumbent upon her to produce, also, the queen of violinists. Of course, such flattering comments have to be taken *cum grano salis*. Nevertheless, Mlle. Balthasar-Florence bids fair to make some noise in the musical world.

REMEYNI PLEASES BEECHER.—Remenyi, the violinist, was at Plymouth Church on Sunday last. After service, at the request of Mr. Beecher, he played several pieces in his inimitable style. This was a fitting farewell for the performer to take of this country. We must congratulate Mr. Remenyi on his decision to go home, for his playing has not helped to advance materially the cause of high art here.

ROSA D'ERINA AMUSING HERSELF.—Mlle. Rosa d'Erina, the well-known singer, was married on Sunday evening to Prof. G. R. Vantom, Vicomte de Ste. Croix, at the Church of the Holy Innocents. After the ceremony a reception was

held at the residence of the bride. Mme. Vantom has been organist of the Church of the Holy Innocents for some time past. The newly married couple have gone South to amuse themselves.

A PARIS SUCCESS.—M. Blumer, one of Liszt's most distinguished pupils, who appeared in London last season with eminent success, recently made his debut at a Padeloup concert in Paris, where he created so great a sensation that M. Padeloup at once engaged him for the next concert. French critics vie with each other in calling him a virtuoso of the first rank, and say that there is but one opinion as to the perfection of his mechanism, his wonderful precision, and his great power, which never degenerates.

GOOD-BYE MME. FURSCH-MADI.—Mme. Fursch-Madi left for Europe on Saturday, and will return early in September.

EMMA DOES NOT DIE.—Emma Abbott recently said to a Philadelphia *Times* reporter: "I never take cold, though I'm as afraid of a draught as I am of a mad dog. There are some singers who just beg a cold to come and take hold of them, but I'm not one of them. The coldest day in winter I ride in an open carriage—Nilsson told me about that—but always alone, for talking the open air is death to a singer."

CURIOSITY SITUATED.—Mr. Grossmith, the creator of several of the roles in Gilbert and Sullivan's various operas, and who is now playing at the Savoy Theatre, London, says he hopes to visit America soon. He said recently to a London reporter: "I have had several offers to cross the Atlantic; but when I had the time to go, I had not the means; and now I have the means, I cannot find the time."

THE DOCTOR SMILES.—At a recent concert in London, Dr. Hans von Bülow arranged a programme which contained a great many pieces of dance music; for example, Beethoven's variations on a Russian dance, a waltz by Raff, a polka by Raff, and a galop by Rubinstein. The hall was full, the applause abundant, and the Doctor smiled.

OLE BULL'S VIOLINS.—Walter E. Colton, of Brooklyn, sent Mrs. Ole Bull, in Boston, last week, a Guarnerius violin, which belonged to her late husband, and which she is going to take to Europe with her. Mr. Colton is the custodian of four other of Ole Bull's famous violins, one of which was presented to him by the once popular violinist, and another by the violinist's widow as a posthumous token of his friendship.

A REPRESENTATIVE BASSO.—Myron Whitney is a representative American basso. We do not hear him in New York as often as we should. He was one of the attractions at the recent St. Louis Musical Festival, and last week made a hit at the Cleveland Festival. On Monday last he rejoined the Ideal Opera Company at Utica, and is now appearing nightly with the troupe. Mr. Whitney is superior as an oratorio singer, and it is always a pleasure to hear him in sacred works.

TAFFY FOR SWEET.—A rumor was recently started in a dramatic paper that George Sweet had departed this life, but there seems to have been no foundation for such a report, seeing that he is "sweetly" enjoying himself in Chicago and is in the best of health.

PETERSILEA ABROAD.—Carlyle Petersilea, the Boston pianist, will sail from Germany for America on August 20. He has had some success abroad.

STAGNO'S PARISIAN DEBUT.—Stagno, the tenor, made his debut in Paris on Thursday night last as *Il Duca*, in "Rigoletto," but the critics, as here, considered his performance a failure. This is not at all surprising.

MARIE VAN ZANDT VS. MR. HAYNIE.—Marie Van Zandt's case in Paris against Mr. Haynie, an American newspaper correspondent, in which the latter is charged with libel, has been adjourned until June 19. The case has excited some interest, and its final adjudication is looked forward to with expectation by the Parisian musical world.

L. G. GOTTSCHALK IN LONDON.—L. G. Gottschalk, the well-known baritone and a resident of New York, is at present a member of the Covent Garden Italian Opera Company, London. His recent appearance at Covent Garden Theatre as the *Conte di Luna*, in "Il Trovatore," was successful. American artists are becoming more numerous, and are receiving better recognition than ever before.

BLANCHE ROOSEVELT'S NEW BOOK.—Blanche Roosevelt, authoress of the novel, "Married in Haste," has just published a new book, entitled "Stage Struck; or, She Would be an Opera Singer." The heroine is a young American girl, who leaves all to become an operatic artiste and to gratify her love of public adoration. The work will be read with interest even by those who have no special inclination toward music as an art, but to musicians the story will be found to be of great interest. The writer says in her preface: "The ambition of an Italian is to sing at La Scala; of the Austrian, to sing at the Imperial Opera; of the Frenchman, at the Grand Opera; of the German, at the Royal Opera at Berlin; of the Spaniard, at Madrid; of the Englishwoman, at Covent Garden; but of the American, as matters are at present—well, where she can. It is this fact which places all American prime donne at such a disastrous disadvantage, and it is its existence which has induced me to write 'Stage Struck,' with the sincere hope that it may serve the double purpose of being a finger-post showing my country what should be done, and a danger-post warning the inexperienced what to avoid."

F. G. Richmond's Concert.

MATINEE was given in Chickering Hall on last Thursday afternoon by F. G. Richmond, the organist of the Central Congregational Church, Brooklyn. The audience was large and seemed to enjoy the programme. Mme. Chatterton-Bohrer's harp playing was much applauded, as usual, while Carl Feininger's violin selections were given with the taste and spirit that calls for special praise. Miss Ida Hubbell sang one or two songs with intelligence and good effect, her pleasant voice and refined style appealing to the best judges among the audience.

Mr. Thompson also gave his vocal selections with fair expression. Mr. Richmond's organ selections were rendered in an acceptable manner, displaying good taste and general satisfactory technique. His registration was also worthy of honorable mention. The concert closed with a duet for harp and organ on "Der Freischütz," which might have been made more effective by the two performers. Altogether, the concert was a success for Mr. Richmond.

Annual Pupils' Concert.

A concert of some importance to those interested was given in Chickering Hall on last Wednesday evening. A number of the more or less gifted pupils of Signor and Mme. La Villa were afforded the opportunity to display their accomplishments before numerous admirers and friends, and that mutual enjoyment was the result may be taken for granted. To the professional critic only one or two of those who sang would be deemed worthy of a public hearing, and thus anything like detailed notice of the affair is not called for. The programme was one of "heavenly length," consisting of twenty-five numbers, without counting encores. The artists worthy of mention were Fred. Harvey, the tenor; J. M. Loretz, Jr., organist, and C. E. Le Barbier, elocutionist. Mr. Loretz played the overture to "Semiramide" and Chopin's "Nocturne" in E flat. These pieces were not particularly well treated. A Miss Starritt sang with fair expression and effect. The conducting of Signor La Villa was of the most primitive order. The chorus singing was superior to the solo performances.

Light Opera.

CHAMPAGNE may fizz and fizz until it fizzles out, and a like fate may befall comic opera. Music and libretto may become so attenuated that both will die away together in their own thinness.

Light opera has gone down on the sliding scale until, at Wallack's, in the form of "Madame Piper," it has slid off the end of the scale.

If it hasn't, it is because Messrs. John Howson, W. A. Mestayer, and Will. S. Rising, assisted by Misses Theresa Vaughn, Elma Delaro, Gracie Wilson, and other pretty women have been doing their best to rescue Mr. Woolson Morse's "musical melange" from the fate toward which it naturally tends.

The stage setting is good. The music is of so negative a character that one cannot find fault with it.

As for the libretto, in the "stirring" of which Mr. J. Cheever Goodwin, heralded as the author of "Evangeline," has assisted, it is difficult to say more than that it could not well embody more dead-levelness, inanity, and common-placeness.

It is no wonder that Mr. John Howson or old King Cole looks sick in his general cast of countenance and demeanor. To be obliged to express the lines given to him is equivalent to a trip across the English channel. It verily makes the jolly old soul take on the counterfeit presentment of a sad sea dog. He looks as if he would like to throw up his position.

It has the same effect on the audience, which at intervals makes spasmodic efforts to think it is happy, just as old King Cole does in his struggles with his self-consciousness.

The Piper family is a very good-looking family. Miss Theresa Vaughn as *Mary Piper* is dashing and daring, sparkling, and withal a good singer.

Mr. W. A. Mestayer has about as villainous lines as a man can well have and stand up under. He works at them heroically, however, and brings down the house at times. If he could perform Sampson's feat in that line of business, he would do a good thing for the "musical melange," give it a sudden funeral.

The production is styled "An American opera by an American composer." This announcement is a part of the funny business.

Mr. W. A. Mestayer supervises the production. All we can say is that he has made more out of nothing in the best time on record than any one else we know of.

AT THE BIJOU.

We congratulate Messrs. Miles and Barton that whatever may be the musical merits of "Blue Beard," it is proving a capital thing in drawing full houses. While this burlesque, viewed by canons of what is known as art, is sadly deficient, it is certainly "mighty funny."

And then there is such an array of pretty women in it, some of whom are pleasing singers, that all the baldheads and others who hope to be bald, can enjoy the production greatly.

In one style of beauty, Miss Pauline Hall is a remarkably pretty woman; so much so that our staid friend, *The Tribune*, allowed George Alfred Townsend to give her an unmitigated

puff in his Broadway note-book of May 11. That was a good Sunday recreation for him.

Miss Emma Carson as *Selim* dresses in excellent style, sings well and acts with a grace and modesty which make her bewitching and interesting. She attends strictly to her role and does not follow the example of Miss Hall who apparently thinks it a part of stage business to throw killing glances into the proscenium boxes—a pernicious habit.

Miss Irene Perry is doing good work, and so is Miss Fanny Rice.

The *Heathen Chinee* of Mr. Tams is growing in favor. Mr. Schitler is funny, of course; and Mr. Kruger does many capital things, and some bad ones.

So much animation is given to the performance that everything goes with a will, and the audience is always in good humor, and ready to shower applause.

AT DALY'S.

A little smoke in a chimney nearly broke up the "grand Pigeon Ballet" in "A Night in Venice," on Friday night. Fortunately, it was only smoke—mixed with the screams of the ballet girls. That was the first time probably that the girls have wished they were real pigeons—that they might fly. The opera still runs prosperously.

AT THE CASINO.

All goes well here. "Falka" keeps on its way rejoicing, and the summer garden is blooming, and will bloom more when the summer happens to remember that winter has passed away.

Casino Concert.

M. L. AIMEE delighted the Casino audience of Monday night with her traditional rendering of Chansons. Miss Addie Cora Reed was again one of the soloists. After the first part of the programme had been given, the orchestra and singers went as near to the sky as they could conveniently get, and a good portion of the audience followed them to the roof and the buffet floor, where melody and colored lights mingled until a reasonably late hour.

The Pittsburg May Festival.

WITH a national reputation for its commerce and industries, and a consequent wide-spread fame for its smoke and soot, with a history indicative of greatness in its achievements and resources industrially and commercially, the city of Pittsburg has heretofore had an unexcelled record for progress in everything save the culture of the fine arts. As far as the divine art of music is concerned, it was not until within five or six years past that any decisive step forward was made, and since then the untiring energy and zeal of a few enthusiasts in the good cause have succeeded in arousing the people from their lethargy and making possible the undertaking of a festival like that just passed. After a number of less pretentious concerts and festivals during the last few years, the May Festival of 1884, with outlines similar to the Wagner Festivals of the Eastern cities, was projected, struggled for, decided upon, carried out, and may be looked back upon with pride and satisfaction by all who contributed to its success, particularly since there were so many obstacles to overcome.

The festival comprised three evening and one afternoon concerts, the programmes for which have been printed. As the distinguished foreign singers did not have to make their reputation here, and as their accomplishments are by this time well known to THE MUSICAL COURIER readers, an extended criticism of their performances would be superfluous, except in so far as the preferences of and the impressions made upon their Pittsburg audiences are concerned. Mme. Materna, upon her first appearance, was greeted with a round of applause that showed her great reputation had caused great expectations, and, after her rendition of Weber's "Ocean, thou mighty monster," the perfect storm of applause gave evidence that even the greatest expectations were fulfilled. The purity and compass of her voice, the clearness of her enunciation, and her great dramatic endowment, with which she enters heart and soul into the spirit of the words of music, seemed to be a revelation to her audience, which showed its appreciation in such an outburst of applause as was probably never before bestowed upon any vocalist here. Miss Juch was also well received, and deservedly so, while Thomas and his orchestra was, of course, applauded to the echo. Considerable interest centered in the production of Adolf M. Foerster's "Thunelda," the author being a native of this city, and, while the composition was liberally applauded, it cannot be said that it scored much of a success. The theme is original and pleasing, but the orchestration and elaboration is rather defective, and lost much by inevitable comparison with the other orchestral numbers on the programme.

The second evening was devoted entirely to Wagner and brought out an audience of some 3,000, interest and expectation being depicted on every countenance. At this concert, Winkelmann and Scaria made their debut to a Pittsburg audience and were received in much the same way as Materna the night previous. Scaria's sonorous voice and artistic delivery told to splendid advantage in the "Tannhäuser" selections and in "Wotan's Farewell" from "Die Walküre," while Winkelmann's rendition of the Prize Song from "Die Meistersinger," with the great dramatic power of which he is capable, made a remarkable impression. It is needless to say, that the work of the orchestra under

Mr. Thomas was simply grand, the "Ride of the Walkyries" especially being magnificently rendered.

The concert of Thursday afternoon was again largely attended, there being few vacant seats in the large hall. Herr Scaria in the aria, "In diesen heiligen Hallen" and Herr Winkelmann and Miss Juch in the romance and cavatina from "Euryanthe" sang with excellent effect and were loudly applauded.

The largest audience of the Festival was that of Thursday evening, when Mme. Nilsson appeared, and after her rendition of Beethoven's "Ah, Perfido," was made the recipient of a perfect ovation in the shape of long-continued applause. No encores having been given throughout the Festival, although Materna, Scaria and Winkelmann had been called forward again and again, it was to have been expected that Mr. Thomas should not deviate from the rule in the eleventh hour, and it was not only rude but foolish of the Nilsson enthusiasts to mar the performance of the "Sakuntala" overture by their continued clapping of hands. It is rather curious that after such demonstrations, Nilsson's singing in the "Redemption" later in the evening was but feebly applauded.

The orchestra rendered Mozart's G minor Symphony magnificently, the performance being marred only by the noise and bustle of late comers, as was the case with the "Tannhäuser" overture at the second concert. There seems to be no remedy for this evil and for the continual chatter of would-be elegant young ladies and their "dudish" escorts, by which annoyances those really interested in the performances are invariably made to suffer.

Miss Winant and Messrs. Toedt and Remmert, although at their best, were rather coolly treated, and undeservedly so, for these three vocalists were never heard to do better.

The choral work of the festival was done by the Musical Union of Pittsburg, of which organization Carl Retter is the director. The chorus was undoubtedly the best that was ever heard in this city, and was satisfactory not only to the audience but to the soloists and to Mr. Thomas as well. The tenors, the usually weak quarter, were good and strong, the intonation and shading generally very good and the attacks prompt and true. The choral numbers of Dvorák's "Stabat Mater" and "Tannhäuser" were splendidly rendered, while the "Spinning Chorus" from act 2 of the "Flying Dutchman" was a gem of the festival. Carl Retter may well be proud of his achievements with the Musical Union, and the presentation to him at the last concert of a magnificent gold watch was a deserved compliment. A little inside history will reveal the fact that Pittsburg has Retter to thank for the giving at all of a May Festival this year. The Musical Union gave a concert about Christmas last in conjunction with the Thomas orchestra, at which a deficit resulted, and the treasury of the Union was emptied.

When a May Festival was first spoken of, the directors of the Union would have none of it, and negotiations having been opened with Mr. Locke, the manager of the Thomas concert tour, Carl Retter decided that if the Musical Union would not enter into the arrangements, he, personally, with the aid of a few intimate friends, would do so, knowing that his chorus was with him. This was considered an unjustified interference by the Solons of the Musical Union, and with feelings of the *noblesse oblige* order they ultimately decided to go into the project themselves. Then it was that these wise (?) men (or as many of them as it took to out-vote the ignorant (?) ones) of the Directory of the Musical Union, these prominent business men of Pittsburg, who are at the head of some of the most prominent and prosperous industrial and commercial concerns here, made an arrangement with Manager Locke, thanks to which the Musical Union in spite of an average attendance of 3,000 people at each concert at a "steep" admission fee, and notwithstanding gross receipts of over \$20,000, loses money—considerable money—on the successful festival of 1884. The remarkable features of the agreement need not be given here; suffice it to say that with Mr. Locke's proposition—refused by the directors of the Musical Union—the organization would to-day be some few thousand dollars richer.

The great question of a music hall for this city was decided by the adoption of the suggestion of the *Pittsburg Leader*, to convert a market house, built by the city years ago, into a temporary music hall. The charges were made in a rather inexpensive and consequently incomplete manner; but splendid acoustic properties having now been discovered in the building, and the public clamoring for its retention as a music hall, it will no doubt henceforth be put to that use; and with an expense of two or three thousand dollars it can be made to answer every necessity.

I have it from good authority that we will have another Wagner night in June, on the return of the Thomas combination from the West.

The average traveling orchestra musician is always anxious to "elaborate." After awhile he tires of playing the plain song arrangements set before him and "improves" by introducing various little runs, trills, graces and embellishments of every known and unknown sample. As he is liable to add a new musical frill or two every night, and as there are six or eight more of him in the orchestra similarly engaged, it is easy to see that after a six months' tour a band of this kind is liable to turn out something violently elaborate in the way of accompaniments—so elaborate, however, that the original song is often almost completely lost sight of under the mass of "dandy" instrumental effects, and the singer is apparently "going it alone," with another song, and struggling vainly to get his or her voice into the audience over the shrill arpeggios of clarionets, the double tonguing of cornets, and the elephantine runs of trombone, worked by ambitious but intrusive wind.—*Boston Courier*.

Chicago Correspondence.

CHICAGO, May 16.

THE Mozart Club (male chorus) gave the closing concert of their season last Tuesday evening. The audience was rather larger than at any previous concert of the club. The singing of the society showed little variation from that of former appearances. The need of a few additional tenor voices of telling quality was apparent; but where are they to come from? The Mozart and Apollo Clubs, between them, already seem to have most of the available material. The best work of the club was Buck's "Nun of Nidaros," in which Mr. J. L. Johnston gave the solo part with spirit and fine finish. The Schubert Club (male quartet), consisting of Messrs. Johnston, Stone, Tyley and Jott, sang several numbers, which were among the most enjoyable of the programme. A steady gain in elegance and finish is evident in the work of these gentlemen. They are to take part in the Dubuque May Festival next week. Mrs. Davis sang a number of contralto songs in her usual tremolando style, and responded to an encore with her favorite "Sweet Genevieve." A considerable amount of curiosity was felt concerning Mme. Heuffner-Harken, the new teacher of operatic singing at the Chicago Musical College. Her numbers were the aria "Parto, parto," from Mozart's "Titus," Schumann's "Voice of the Woods," and Schubert's "Erl King."

In response to an encore she sang "Er ist gekommen," by Robert Franz. Her style is thoroughly German—and as her voice is certainly no longer fresh her performance should be judged from a dramatic rather than purely musical standpoint. Therefore, the "Erl King" was the most satisfactory, to me, at least. In the aria her intonation was not always true—but much allowance should undoubtedly be made for the embarrassment of a first appearance in a strange land. Her following numbers were better in this regard. Some things in her interpretation of the "Erl King" pleased me very much. This number was given with unusual dramatic force. But the tempo of all her numbers seemed too slow.

"Orpheus and Eurydice" holds the boards at Haverly's and is to continue next week. Constantine Sternberg is soon to be heard here. A movement is on foot to increase the efficiency of the Chicago orchestra under the direction of Rosenbecker. It is warmly supported by the most prominent of the Chicago musicians, outside of the orchestral players. The first of the mass rehearsals at the Exposition Building is to be held this evening. The work to be taken up has not yet been announced. The work upon the auditorium is completed and its acoustic qualities promise to be better than on occasion of the former festival. The sale of tickets progresses satisfactorily.

FREDERIC GRANT GLEASON.

Baltimore Correspondence.

BALTIMORE, Md., May 18.

LAST Monday Mr. Otto Sutro presented his annual report at the meeting of the Oratorio Society:

The statement of the receipts and expenditures of the past year show that on the performance of "The Creation," the net loss was nearly \$1,700, and "Elijah" did not prove satisfactory, the net loss being \$758.07. But the festival was in every way a success; we not only recovered from the losses of the first two performances, but will have a balance of \$777.37 on hand after all bills have been paid. The attendance on Wednesday, April 30, was 1,798; this included all the escort tickets. Thursday, May 1, oratorio night, 1,499; Friday, May 2, symphony night, 1,900; Saturday, May 3, Wagner night, 1,918.

It will be noticed that on the Wagner night the attendance was the largest.

The financial condition of the society, although not what we should call a healthy one, is not discouraging. With a little assistance on the part of our millionaires here (and let me say that they are plentiful in this city), the society would have all it needs for the future, although the assistance required could not really be called a gift, simply an investment. Mr. Sutro, in referring to this subject, said:

How to obtain the necessary funds to erect a hall is the great problem. It is not at all essential that the structure should be an expensive one, and \$400,000 ought to cover both lot and building. It is found impossible to raise the whole of that amount, there are capitalists enough who will gladly purchase bonds which could be offered at 5 per cent. interest to an amount not exceeding \$150,000. The lot and building would prove ample security. He recommended the issue of non-bearing interest certificates of from \$10 to \$1,000 each. He had no doubt that the incoming board of government will mature measures looking to a speedy accomplishment of this much-needed work.

I hope so.

The society elected officers with the following result: President Otto Sutro; vice-president, Edgar G. Miller; secretary, J. Frank Supple; treasurer, A. B. Coulter; librarian, D. H. Emory; board of governors, Frank H. Clark, E. B. Owens, John C. Grafflin, Lester H. Latham, John T. Grape, Charles E. Dohme, E. G. Davies.

On Monday night the Germania Männerchor gave a relatively excellent performance of Weber's "Euryanthe." Mme. Minnie Roehm, Mr. Charles Zimmerman, Mrs. Geraldine Hammer, Mr. J. H. Waehman and Mr. Edward Kuene sang the leading roles. The gentlemen in the cast are amateurs and the two ladies are quasi-professionals, and, taking this into consideration, I must give them credit for the performance. The whole was under the direction of Professor Hammer, one of our most thorough musicians.

The friends of Mr. Louis Blumenberg, the violoncellist, are delighted with his success in the Southwest and Texas.

The members of the Liederkranz Society arose about four o'clock last Sunday morning and made the hills and vales of Druid Hill Park resound with its choruses. Considering the fact that most of its members did not retire before twenty-three and

one-half o'clock on the Saturday night previous, the singing was unusually good.

Some of our so-called piano teachers are giving lessons at fifteen cents per hour—that is, three dollars per quarter, of twenty lessons. Competition is getting more active and the quarter will soon be extended to its original length which will make the lesson twelve and one-half cents.

HANS SLICK.

Milwaukee Correspondence.

MILWAUKEE, Wis., May 15.

THERE has been rather a dearth of musical events since my last report, as we have been favored with only one brief season of opera and but two first-class concerts, but the professional entertainments have been supplemented by some noteworthy amateur efforts. To begin with, the Boston Ideal Opera Company gave us four performances, beginning with Louis Varney's pretty opera of "The Musketeers," for the first time in Milwaukee. This was succeeded by "The Bohemian Girl," "Girofle-Girofla," and an English version of "Barbe-Bleue," the two last named being now first sung here by this company, and the latter never before presented in English dress, which, by the way, didn't much improve it. The vocal features of these performances left little to be desired, but the company cut the operas in a shameful manner, omitting several of the standard "gems."

The Arion Club closed its seventh season most successfully with a creditable performance of Cherubini's rarely presented opera of "Les deux Journées," or, as it is more commonly called, "The Water Carrier," and which has not been given in this country since 1871, when the lamented Parepa-Rosa assumed the role of the Countess Constance (Ainsley Cook singing the *Water Carrier*), which, on this occasion, was sung by Mrs. Ida Mae Price, of Chicago. The role of *Micheli* was cleverly sustained by the A. G. Bodden, one of the prominent members, and an officer of the club, J. H. Chapman, was *Count Armand*. Miss Bella Fink, *Marcellina*, and Miss Emma Bach, *Angelina*. Mrs. Price, Miss Fink and Mr. Bodden carried off the honors of the evening.

The veteran Milwaukee Musical Society, a week later, gave its closing concert (being the 304th), and rendered Haydn's oratorio of "The Creation" in excellent style, before an immense audience. Miss Medora Henson, of Chicago; Max Heinrich, of New York, and Alex. Bischoff, of Chicago, were the soloists.

The musical novelty of the month has been the new opera, "Amarylhis," composed by Henry H. Thiele, of this city, formerly the very efficient orchestral leader at the Academy of Music, at which house the opera was presented. The libretto, which was bright, was written by Harry B. Smith, of Chicago. The title-role was taken, in a captivating manner, by Miss Emma Bach, but she was closely crowded in a race for the laurels by Miss Lillian Kemper, as *Dorothy*. J. H. Jones, as *Geoffrey Grosgrain*, was very funny, and Charles Goodrich, as the bashful lover, *Colin*, made a hit. The music is sprightly, and, while somewhat reminiscent at times, like most of the present light operas, is still full of individuality and of undoubted merit. The costumes and appointments were elegant, and the new opera was an undoubted success. Following this, with much flourish of trumpets (in the newspapers), came a ghastly failure called "Penelope," and called an "opera," but such a "work"! It was only a sort of musical hash, pilfered from a dozen operas, old and new, with new but senseless words. However, the whole was strung together skillfully enough, by C. G. Muskat, who is Mr. Thiele's successor with the baton at the Academy, and was saved from deserved instant death by the vocal efforts of Mrs. Florence Forbes and the "Arlington Quartette." The singing was good enough, but, alas! it was wasted on the dreadful "raw material."

SPEN.

Rubinstein, who has been lately on a visit to Stockholm, has told some amusing stories of his sojourn at the different capitals in the social circles of Stockholm, where he has been received with much enthusiasm. "Why do I sit as if I were asleep when I play?" he said, in reply to a question. "I will gladly tell you how that is. Some five years ago I gave a concert in London. My audience seemed very interested, and I myself was well disposed. As I was playing Beethoven's 'Appassionata,' without thinking I looked around, and there at the other end of the piano I saw a lady gossiping as fast as possible! It was like a douche of ice-water. I closed my eyes at once, and since then I have never dared to even cast a glance at an audience."

"One of the requirements for a good conductor," says the *London World*, "is that he be able well to read the orchestral score he has to conduct. That is no difficulty for a man who leads his own work. But, on the other hand, he is likely to get excited over it, whereas he might remain calm when conducting another man's score. Such conductors as Lindpaintner and Berlioz, who conducted their own works as well as those of others, are the great exceptions. If I say that Donizetti, Meyerbeer, Beethoven, especially the latter, conducted their works in a downright impossible manner, it will show that it is by no means certain that a great musician is a great conductor even of his own works. Beethoven used to crouch down when a *pp* came and to raise up with the crescendo, and then to beat time furiously when the fortissimo came in. So he did when accompanying on the piano; he once positively spoiled his own 'Adelaide,' sung by Tietz, the Hofkammersänger, by covering his voice with the accompaniment."

FOREIGN NOTES.

....Herr Kalisch, the new tenor, is engaged at the Royal Opera-house, Berlin.

....Ed. Hippeau's *Renaissance Musicale* is now amalgamated with the *Revue du Monde Musical*.

....Upward of 130,000 people paid for seats during last year's season of the Park Band Society, in London.

....A new Russian Imperial Musical Society has been formed in Odessa. It is directed by Hans Harthen.

....The French tenor, Prévost, has been singing with much success in "Il Trovatore," at the Teatro San Carlo, Naples.

....Suppé is busy on a new buffo opera, to be entitled "Bellmann," the name of a popular Swedish poet, celebrated for his Bacchic and Erotic verse.

....The management of the Theatre Royal, Dresden, has at length acquired, from his heirs the right of performing both Wagner's "Ring des Nibelungen," and "Tristan und Isolde."

...."The Bride of Messina," an opera by Herr Fibich, was lately brought out at the Prague National Theatre, with every sign of success. The opera is said to be on the Wagnerian model.

....A new opera, "Der Schmied von Gretna Green," book by Felix Dahn, music by Oscar Bolck, has been well received in Rostock. On the first night the composer himself conducted.

....The new opera, "Lauriana," by the Portuguese composer, Machado, has been well received at the Teatro San Carlo, Lisbon. The cast included Signore Borghi-Mamò, Mantelli, Signori Ortisi, Devoyod and Rapp.

....Andreas Hallén's opera, "Harald der Wiking," book by Hans Herrig (Swedish translation by A. Lingrén), has been very successfully given at the Theatre Royal, Stockholm. The composer was repeatedly called on after each act.

....Two unprinted cantatas by Beethoven have been found among the collection of a Leipzig antiquarian. They were written when he was twenty-one years old. One is a canto on the death of the German Emperor Joseph II., and the other on the accession of Leopold II. Both have distinctive merit.

....The three-act comic opera, "The Canterbury Pilgrims," written by Gilbert à Beckett, music by C. Villiers Stanford, was produced at the Drury Lane Theatre, last week, by the Carl Rosa Opera Company. The opera was well received, and Messrs. Stanford and Rosa were called before the house after each act.

....At a recent performance of "The Huguenots" at the Teatro Real, of Madrid, the celebrated Italian tenor, Masini and Sra. Teodorini, were received with such marks of disfavor that they refused to re-enter the stage after the duet between *Valentine* and *Raoul* in the fourth act. The audience became so uproarious that the King and Queen, who were present, left the theatre somewhat precipitately.

....A gala performance of A. C. Mackenzie's opera of "Colomba" was recently given at the Darmstadt Opera House. The Princess Victoria and Prince Louis of Battenburg occupied the front centre places of the royal box, and grouped around them were other royal personages. The city was brilliantly illuminated, and there were a torchlight procession and serenades. The libretto of "Colomba" is the work of Dr. Franz Hueffer, who found his subject in one of the novels of Prosper Mérimée.

....At the second Richter concert in London, the Italian symphony of Mendelssohn began, and the C minor of Beethoven concluded the programme which likewise included the "Meistersinger" prelude and the "Magic Flute" overture.

A clever pianist, Miss Josephine Lawrence, gave her concert at Prince's Hall, London, the programme, including the Waldstein sonata, Schumann's piano trio in F, and Rubinstein's sonata in D for piano and violoncello.

....The sixty-first Musical Festival of the Lower Rhine will take place at Düsseldorf, under the direction of Julius Tausch and Johannes Brahms, on the 1st, 2d and 3d of June. The programmes will, as at present arranged, be thus constituted: First day—"The Messiah," G. F. Handel. Second day—"Overture," "Scherzo" and "Finale," Robt. Schumann; "Magnificat," J. S. Bach; "Christophorus," J. Rheinberger; "Third Symphony" (in F major), Johannes Brahms. Third day—Introduction to "Parsifal," Wagner; "Pastoral Symphony," Beethoven; "Ave verum," Mozart; "Parzenchor," Johannes Brahms; various vocal and instrumental solos.

Following are the names and official descriptions of those who received the honorary degree of LL.D. at the Edinburgh Tercentenary celebration: Charles Hallé, pianist and orchestral conductor; introducer into Great Britain of works by the greatest classical masters. Hermann Ludwig Ferdinand von Helmholtz, Professor of Physics in the University of Berlin; formerly Professor of Physiology in the University of Heidelberg; member of various learned societies; author of "Physiologische Optik" and "Die Lehre von den Tonempfindungen," and of memoirs on "Die Erhaltung der Kraft" and Wirbelbewegung. The Rev. Frederick A. Gore Ouseley, Bart., Mus. Doc. Oxford, Cambridge, &c., LL.D., Warden of St. Michael's College, Tenbury; Professor of Music in the University of Oxford, composer of oratorios and church music, and author of treatises on harmony and counterpoint.

New Music.

ARTHUR P. SCHMIDT & Co., BOSTON, MASS.

1. Serenade.....(piano solo).....W. G. Smith.
2. Badinage....."....."....."

No. 1.—This "Serenade" consists of a ritornello and a melody following it, representing the serenade proper. There is nothing particularly striking about it all, but it is satisfactory as regards workmanship, and shows the composer to have acquired a certain facility of musical expression. Perhaps the harmony might have been more varied without the work suffering thereby. Key, B flat major.

No. 2.—This is a bright and melodious little piece, which flows smoothly along without offering any difficulties to the player. In both this and No. 1 the composer has not tried to appear peculiar like he has in other works of his, for instance, those characteristic sketches *à la* Grieg. On this account it is more than likely that both the "Serenade" and "Badinage" will achieve some popularity. No. 2 is in E flat major.

[In Manuscript.]

"THE MINUTE MAN."

A DRAMATIC OPERETTA OF THE "AMERICAN REVOLUTION."

In 3 Acts.—Viz.: PEACE, WAR, VICTORY.

Libretto by ————— Music by —

In "The Minute Man" it is not intended to offer a complete record of any particular historical event, but rather to present successively pictures of peace and war, as types of scenes that were enacted in many villages and homes during the War of the Revolution. The design and arrangement of the operetta is such that the expression of the prominent ideas devolves upon the chorus. While solos and duos are freely interspersed to produce desirable effects, and add symmetry to the work, it is intended that the choruses shall be more numerous and occupy a more important position than is ordinarily the case in operettas and cantatas. Although this operetta may be sung as in oratorio, it will be found much more desirable to render it with dramatic action; costumes and appropriate stage settings. Examination will show that the music of this work is of merit, and not too difficult for general use. A variety of effect is given in the choruses, and while a number of them are delicate, others are solid and grand. It is claimed that the operetta, while not dependent on the comic element for principal attraction, has nevertheless a sufficient amount of fun and variety in it to interest and entertain an audience during its entire performance. The libretto is scholarly, and shows that much care has been taken in its preparation. The full vocal score, with piano accompaniment, is now in the hands of the publishers of THE MUSICAL COURIER, and can be seen for the purposes of examination on application. Orchestral score not yet ready. It is the design of the authors to arrange for the production of this operetta, with some good organization, and all applications for examination and terms will receive prompt attention.

ARTHUR P. SCHMIDT, BOSTON, MASS.

1. Arietta.....(piano).....W. G. Smith
2. Capricciotto....."....."
3. Romance....."....."
4. Humoresque....."....."
5. Mazurka....."....."

No. 1.—A short melody that the strained harmony does not altogether set off. We do not like the unnecessary cross relations and the consecutive fifths that are introduced herein. Still, there is an effort displayed to do the most with the subject-matter, and as all vulgarity is excluded, the composer deserves a good meed of praise.

No. 2.—This "Capricciotto" lacks brightness, and might well be called a "prelude." It shows the same commendable desire on the part of the author to avoid commonplaces but the invention does not call for special mention.

No. 3.—This "Romance" opens exactly like the "Gratias Agnius" from Rossini's "Messe Solennelle," although the bass is somewhat different therefrom. It is a trifle, but we like it better than its companion pieces, as the harmony is more natural and flowing.

No. 4.—This "Humoresque" is not too full of humor. It is interesting to a degree, and once again displays the composer's worthy aim. Mr. Wilson lacks in consistent and interesting development.

No. 5 we like best of all in the cyclus. There is more spontaneity and freshness in the invention, and the treatment of the chief theme is quite interesting. There is, moreover, greater variety here than elsewhere, and thus we note it the most successful number. These five pieces display some talent and study, but Mr. Wilson must beware of the temptation to be strange and original at the cost of beauty. They are published under the collective title "Homage à Edvard Grieg."

Here is a hint for our operatic manager, from the *London Times*: "Operas are tender plants, and their growth in public favor is gradual. Even the most successful work of modern times, Bizet's 'Carmen,' was a comparative failure on its first production in Paris; it was only after its triumphant successes in London and Brussels that French amateurs saw the error of their ways and honored the prophet in his own country. A manager, therefore, who drops a new work on finding that old-established favorites yield more immediate profit, does little good to art or, in the long run, to himself. Mr. Gye has avoided a common mistake in trying once more the fortunes of an opera ('La Gioconda') which in the end is not unlikely to become a valuable component of the Italian repertory."

What the Choirs Say.

THERE is a well-known book called "Rejected Addresses," consisting of poems and sketches purporting to have been denied insertion in the literary periodicals of their day. When I began this series of open letters on music in the churches, I had in mind almost constantly some lines of poetry which I formerly read in that volume; and, indeed, several times I wrote them down to be published, as presenting the most exact picture of the modern quartet, in its characteristic attitude, taken as it flings its supercilious gaze over upon its employers, and delivers itself thus:

"I had a grandmother she a donkey kept,
And when that donkey looked her in the face,
Its look was sad—and you are sad, my Public!"

It was as if the music-people stood, grandmother-like, looking down with pity on us, the sad religious public, and gave us all we deserved, their commiseration, as they perceived we had at last reached the full force of the conclusion that we had fastened them on ourselves for the slow twelve months to come; and yet it was comical to mark how stupidly melancholy we were over it. Could we not see that we were outwitted? And must Christians be weak enough to whine when they were whipped?

One of the best preachers, pastors, and musicians in this country, now settled in a New England city, went forth from his own pulpit, just a little while since, to minister for a single Sabbath in another. He says that an "Order of Service" was put in his hands as he entered the church by the organist, who was also the leader of the music. This slip of printed paper contained whatever he was expected to content himself with singing during the worship. He tells us, under his signature, that the morning was beautifully bright with sunshine, and there was no sign of a funeral anywhere. Yet the first hymn was the dirge:

"Unveil thy bosom, faithful tomb,
Take this new treasure to thy trust."

And the second was of the same description. But, as if in order to prove there was not even method in such madness, the anthem between the prayers was "Protect us through the coming night."

The stranger, however, could not bear to have his service destroyed; so he effected a compromise in some delicate fashion, and left no result more perilous to the peace of the church than the evident displeasure of the musician whose pretty tune was put aside. Probably the next preacher caught that the week after.

Now this is my constant picture; I cannot get it away out of my reach. But more and more, as I have written on, I have be-thought myself of so many excellent people, so many genuine musicians, so many devout worshippers of God, who, in these twenty-five years of my observation, have shown how earnest were their aspirations, how intensely eager their wish to be decent, honorable, and true to every obligation and proper rule; how plainly they purposed to be considerate to all parties concerned; how reverent were their hearts in the service of God; how charitable and patient were their sentiments, even toward those who sometimes were rough in criticisms and harsh in behavior,—so many memories of such persons have returned to me, as my pen has moved along, that a certain uneasy sense of unfairness has crossed the lines of my conscience. If I leave these sketches just as they stand up to this moment, I shall not be satisfied. Every story I have told has been exaggerated. But have I not declared that there must have been, and that there are at this instant, charlatans in the profession who ought to be sent out of it by that better public opinion we all recognize as ruling among the few of its members? Have I not asked earnestly that those musicians whom most of us know and honor would speak out in a revision of the "common law" of maxim and behavior, thus giving us a new basis of association and engagement more equitable and becoming, upon which we may proceed for the future?

There are two sides to most of these questions which come under constant friction of discussion. There are choirs and organists, and there are choirs and organists. And these are not always the same, nor always just alike. We are agreed that many of those who are paid highest prices, and are filling most conspicuous places, are utterly unfit to lead in church services, because their whole vitiating principle of action is found in personal display; they introduce into the church the ideas and suggestions of the concert-room; they give us solos of artistic exhibition instead of leading the people in their worship.

To this the reply is proffered in good faith, and without any acrimony of feeling. It is said that the leading positions are bestowed upon those who can make the most show and attract the most notice, no matter who or what they are. Those on whom we might hope to depend for genuine help declare that we render them powerless by associating them with the mere mercenaries of the profession against their taste and will, and still seem to expect worship from them. It is hard beyond description for two women of refinement and taste to stand between two members of some burnt-cork minstrel band on the Lord's Day, and see behind their ears the grime not yet washed off from Saturday night's concert, and still preserve the honorable silence which it is not their business to break with words. Such persons know the difference between the false and the true as well as any one; they have to take what is brought to them by those who select. They frequently mourn over what they are not responsible for, and cannot in the least control. And they publicly do what they think inappropriate and fairly detest, because the leader directs, and the authorities endure, the wrong.

Are these intimations true? The writer of this paper was once

a passenger on a steamship which carried a large minstrel troupe. He preached on the Sabbath at the invitation of the captain of the vessel, who also told him that a company of musicians would intone the responses of the liturgy and sing the canticles and hymns. The performance of that day on the ocean was fairly exquisite; and when the preacher openly expressed his wonder that such men could be so familiar with every part of the ritual, one of the wives accompanying the band pointed out eight of the singers who had been for years members of church-choirs on Sundays, and told him that four of them had relinquished positions as leaders to go on this foreign trip of six months with their company. And to that the writer of this paper would also add that he can give the name of a prominent soprano in New York who, immediately after Sabbath evening service was over, went to a beer-drinking saloon to sing at the concert.

Some things there are which we feel sure might be corrected. The contention for places in most of our great cities and large towns is most violent and oppressive. Some churches will try to steal a settled and favorite singer with the proffer of higher salary, and behave as contemptible in the transaction as a shoddy woman, who, under guise of distributing tracts, calls in a neighbor's kitchen and seeks to pervert the cook. These singers, therefore, never know whether they are to be in the same position another year or are going to be compelled to change. Some shrewd agent may be "prospecting" secretly to ascertain whether such and such a one can be enticed away in the spring. Then, at the final moment, there comes a rush and a strife of factions, and out upon the street stand a discharged crowd with all the dishonors of a defeat which they never anticipated or deserved, and certainly never dreamed of provoking.

This is started by some of our quietest singers as a genuine complaint; they insist that it is a grievance. And any one who has instincts which make known to him what is right and generous and true, must admit that such a form of treatment and behavior cannot have any apology. The whole thing is miserably unjust; and, if there ever be any extenuating circumstances for bad blood in a Christian's heart, this is a fair case for some show of temper. For if the discharged singers had done to the congregation precisely what the gleeful maidens now engaged in their places did to the churches they left, that is, if they in tricky secrecy had suffered themselves to be bought like mercenaries, then that congregation would have turned upon them with indescribable spitefulness; and there is no word of reproach in forcible speech that the sewing society would not have employed to free female minds against them for such behavior, which, by the way, it is likely the church just despoiled is now doing in its own fashion, and with a sense of most righteous indignation. Hence this is a state of things more frequent than it is honorable; and, on the whole, it is more noisy than it is Christian.

In such an unsettled condition, there must be some measure of anxiety. Hence arise these unseemly struggles for place. I am acquainted with a minister who was present when seventeen women and four men, young and old, married and unmarried, experienced and unskilled, timid and dauntless, painfully embarrassed and ambitiously confident, Italian, American, Spanish, German, and French, all tried in one evening before an audience of ten or twelve cool critics, who of course grew tired and petulant as the time moved along; and he says he went around among them constantly, answering their questions, and trying to cheer them up a little, to suggest here and prompt there, and help in some measure, in some way, for three hours and a half, until his brain whirled and his heart ached with sympathy for singers and committee and everybody else; and all the following night, he declares, he dreamed he was somewhere where he heard what never since has he proposed to describe, never since to recommend.

No one knows, until he has tried it, how hard this ordeal is to a lady or gentleman. The criticism on mere musical conditions is severe enough; but, beyond this, choirs tell us, there is a suspicion that all will be hopeless and useless in the end. While one is looking about him he sees here and there a singer, perhaps two with their heads together, so cool, so composed and so confident that he finds himself growing disconcerted; he says to himself over and over again, "These persons have learned that a decision has been reached already; the selection to-night will depend, not on capability, but on patronage or favoritism; money is scant, and that bass performer has a friend in the congregation who is to send in a check for a subsidy in case he is elected, and he, of course, will select his friends. So the leader gets his own way, as he meant to get it when he came; for we know the minister is opposed to a choir anyhow, and they all intend to head him off from securing a precentor. It is a farce; all this coming here for a fair competition."

Now if anyone says that these thoughts, thoroughly human as it is to be confessed, never flit through such serene minds as those of quartet singers, let him put the question to some who every Spring have to candidate for a situation, and then he may be content to trust their answer. It would seem as if such a charge might be thrown back with some show of feeling, and so absurd a suspicion might be rebuked as unworthy of fair Christian dealing. But, during these years, at least three significant facts have come to my own knowledge; which may not show that congregations are tricky, but which seem to show that there are some employees in the church-choir profession who would be glad to make congregations put themselves in a false position. A neighboring pastor once suddenly corrected my remark that a certain soprano singer was accustomed to receive \$250 for taking part in a concert, and that few committees could afford to pay such a sum. On private

inquiry afterward I ascertained that her formal bill had been made out for that sum; but that she had always settled for less than a third of it, without any request, only saying that her professional position required that she should be able to exhibit the account at that price. On another occasion I learned that a bass leader was paid \$1,000 a year; and that he took a pew rented at \$250, which he never occupied, of course, but which went for so much cash in the reckoning. Again, I read a letter in which a friend outside of the congregation made the deliberate offer of a check of five hundred dollars toward the salary of a lady who demanded an engagement for a thousand dollars as mentioned in the agreement. The reason openly pressed was that she must have her "position" recognized among the leading singers in the city, or she would experience a falling off in her reputation. The offer was refused. I submit, it would not be fair to suspect that congregations are insincere, on the knowledge that there are some professionals whose engagements do not tally with the terms of their bills and receipts. Possibly they do not get such salaries as they claim they do.

Many of the most thoughtful men in the congregations are coming to the conclusion that the usual form of candidating for places is wrong and hurtful to every one concerned. Some of us have known a diffident singer, who was incomparably the best in the whole list, calmly give away her chance—which meant a chance of supporting her widowed mother and of sending a brother to college—because, in the pride of her womanhood, she could not suffer her sensibility to be paraded before the committee of decision. Ask her what was the reason, and most likely she would answer: "Oh, I could not sing that fine old piece then as it ought to be sung!" Ask them, and they would perhaps say: "What a pity! she spoiled an excellent solo; she has some good notes in her voice, but she lacks in feeling!" While the fact was, all the time, she shrunk from profaning her wealth of feeling there in the empty church by exhibiting it in tremulous volume, just to be pronounced upon. Let it be borne in mind that musicians must be of a keenly sympathetic temperament, or we do not want them; but that means keenly sympathetic suffering, when they happen to be snubbed or misconstrued.

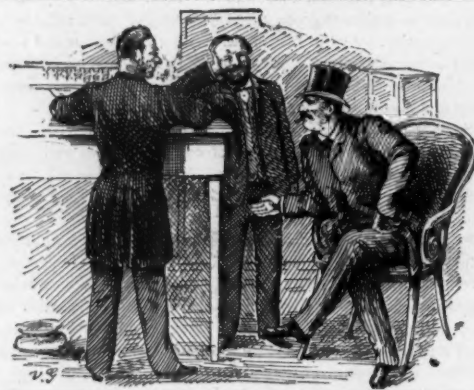
Thus she would tell her own story; and there is some show of justice in the protest she makes. It is the universal protest; nobody likes this way of testing and engaging singers for choirs. But it is useless to charge the awkwardness of it upon either one of the parties concerned. It does not improve matters to call committee-men ignorant, or musicians egotistic. Some committee-men are intelligent, and some musicians are modest. It has been suggested that churches might choose some fit leader, and put the appropriated sum of money in his hands; let him select the members of the choir, and be responsible for giving satisfaction; or, that some interested Christian musician in the congregation, some one whose taste might be trusted, and whose judgment would command respect, should take the whole matter in charge; or, again, that some prudent expert outside the congregation could bring proper parties together. It is very difficult to decide what should be done in order to avoid such embarrassing complications. But of one thing we may all be certain; the last spark of hopefulness will expire when we go to calling each other names, and to doubting each other's purposes.—Charles S. Robinson in the June Century.

According to a writer in the London *Telegraph*, "Sir Michael Costa was the first to bring an English orchestra into a condition of order and discipline. The musical public of our day can form no idea of the state of things which prevailed under the weak management of Sir George Smart and his compeers. It was simple lawlessness, untempered even by the regard for genius which a musical savage might be expected to feel—lawlessness that astonished and disgusted such men as Spohr, Mendelssohn and Berlioz. To this, as far as his own rule and the influence of his example extended, Sir Michael Costa put an end, without much difficulty, for the disorder was more due to weakness in those who assumed to govern than to viciousness in their subordinates. Sir Michael enforced punctuality, attention and seriousness with a hand of iron."

When the late Sir Michael Costa began his career at Her Majesty's he addressed the band, at that time a rough, irregular lot, thus: "Gentlemen, I am happy to tell you that I have abolished fines for absences." (Great applause.) "But anyone absent at rehearsal without my permission forfeits his engagement." Soon after this Crisis, then the queen of the opera lounged in late to rehearsal, and received a seasonable rebuke, to which, to every one's utter astonishment, she humbly submitted. Costa's strictness was a real economy of time and trouble for every one. He could do more in one rehearsal than others did in six. He would have full numbers, implicit attention; but no needless toil. He would call out the mistake as he went along, but not stop the band. He knew when it was a copyist's error and when a player's blunder, and he often would quietly turn down his page and let the error glide. He was a man of few words, but when he spoke he spoke fast and inarticulately; but yet he got himself quickly understood. His rapidity of eye and ear were surprising; his glance was like a magnetic flash. He always had a habit of listening to the ones likely to go wrong, and they never escaped him. On one occasion, when the swan in "Lohengrin" failed to make its appearance at the right moment, he called out, "Where's that goose?" At another time, in "William Tell," when a storm, accompanied by the usual atmospheric disturbances, ought to have come on, the stage clouds giving forth neither flash nor peal, "Where's the thunder?" roars Costa. "Gone to his dinner, sir," says a voice from the back of the stage.—*Pall Mall Gazette*.

THE MUSIC TRADE.

AN English trade journal believes that the manufacture of musical instruments will eventually come to be controlled by large capitalists. The manufacturer will stand alone, with whom the wholesale dealer or jobber, will do business and who will in turn furnish the retail dealer with goods. This is the prediction of the able journal, *The Pianoforte Makers' Guide*, and time will prove its truth or falsity. We have practically this state of things already in this country, for the general agents of a firm stand in place of the wholesale dealer or jobber referred to, and the retail dealer residing in the section of country given to a general agent is supposed to be obliged to procure from him the goods he requires, and not direct from the manufacturer or manufacturers whom the general agent happens to represent. Some persons do not advocate or believe in this system, but assert that it is preferable for every dealer—great or small—to deal directly with the manufacturer. Perhaps this latter mode of doing business prevents extortions of any kind being practised on the small dealers, and thus it is hard to decide which system is the better of the two.



THE TRADE LOUNGER.

IT has occurred to me that the creditors of the estate of Albert Weber seem to be the most unsophisticated set of merchants or manufacturers I have ever met; they seem to be totally indifferent to any settlement, and they permit the receiver to use them just as he pleases, although his apparent leniency does not appear to be helping the concern in the least. If these creditors would only combine and seek their legitimate redress, they would probably save something; as it is they will lose every dollar, unless they proceed in a commercial way to collect, or try to collect, what is due them.

The Weber trade-mark is in a bad way. The receiver knows absolutely nothing about the business, and his views about pianos are as Utopian as the judgment of a Fiji Islander on dressed asparagus. The business is slowly but surely going to pieces, and although this has often been the fate of other institutions, it cannot be said that the creditors were left in the plight that those of the estate of Albert Weber are now in.

Beatty is also in a similar box. The following false pronouncement has been sent out by him:

A CARD.

At a meeting of Hon. Daniel F. Beatty's creditors held in Washington, New Jersey, January 30th, 1884, without the knowledge of Mr. Beatty, the following resolution was unanimously passed, assuring his customers prompt shipments hereafter:

"Resolved, That we, the creditors of Hon. Daniel F. Beatty, to the amount of \$140,000, realizing that he needs temporary financial aid, in consequence of selling good instruments at too low prices in order to build up his colossal business, and having the utmost confidence in his honesty and indomitable pluck, have cheerfully accorded him all the credit he needs to promptly fill all his orders."

I cannot understand the possibility of such an action, and this resolution cannot be found on any official minutes or on any record. How his creditors can possibly commit themselves to additional credit or bind themselves to the fulfillment of any promises, I fail to understand. They have already bound themselves legally to pay some of Mr. Daniel F. Beatty's creditors—I mean those creditors who have sent money to Beatty and have not received any kind of return.

Mr. H. L. Schreiner, of Savannah, Ga., writes a pointed letter to me, from which I extract the following:

"Noticing the inquiry of J. M. Cassel in regard to Marchal & Smith and your reply thereto, I beg to ask you a few questions about that firm and, if convenient, would like to have your answer."

Mr. Schreiner, I will answer to the best of my ability, and I do not think you will find any error in my replies. Your first question is: "Did Marchal & Smith ever have an office and warehouse on University place?" Marchal & Smith did have a warehouse and office on University place, and I know this, because I frequently visited the firm when they were located there.

Next: "Were they successors of Marschall & Mit-tauer, who were piano manufacturers next to the Steinways thirty years ago?" No, sir; as you will notice, the Marschall of the latter firm spelled his name differently from the Marchal of Marchal & Smith, and was another individual. Marschall & Mit-tauer made a very excellent piano and were the predecessors of the present firm of Sohmer & Co.

The next question Mr. Schreiner asks is peculiar. I will endeavor to avoid its metaphysical construction: "Did they (M. & S.) ever manufacture pianos or organs, and was their factory 'across the river'?" Marchal & Smith never had a factory "across the river." The man who has a factory "across

the river" is Freeborn Garretson Smith, the present part owner of that abnormal journalistic excrescence known as the *Art Journal*. That is, Smith manufactures cases and a few pianos a year. The greater part of his wares are stenciled pianos bought in New York and sent "across the river." And now, Mr. Schreiner, you ask me a very difficult question: "Did they not sell J. P. Hale's pianos with their name stenciled on them?"

I think they did. But in addition to Hale's pianos they also sold others. Hale's pianos were always the great favorites with F. G. Smith. He bought them for about \$125 and sold them as Bradbury's for \$250. He made a great deal of money and does so now; Marchal & Smith paid about the same, but received so small an advance that they soon closed up on that kind of business. In fact, I know that Hale frequently undersold that firm and in that manner helped to hurt them. Mr. Smith, (not F. G.) by the way, is a gentleman and has been imposed upon frequently.

Now, Schreiner, you ask me what I call a "stunner," but I will try to get away with it. "Were Hale's pianos especially made for them (that is, Marchal & Smith), like Hale made and sold pianos to all other purchasers?" Yes, sir; Hale made these pianos in the regular order of his business and put no name on at all. I will answer you directly and not evade even the spirit of your inquiry. Hale made pianos and put no name on at all, and when a purchaser came along he would put on almost any name. One of his best customers was F. G. Smith. (not Marshall & Smith.)

Then as to your next: "Will the organ manufacturers who furnish them (Marchal & Smith) sell exclusively to them and nobody else?" No, Schreiner; no; no; no; and ask me no more questions. You are an adept and I do not want you to cross-examine me any longer. You have a motive, and I know it, and I am not going to give the piano and organ business away to please you.

By the way, J. Burns Brown's partner, Stephen Brambach, is one of the most competent piano builders in this city. The firm of Brambach & Co. will occupy handsome warehouses on East Seventeenth street, near Fifth avenue, and have about completed improvements. The other day Brambach and Brown crossed the street to take a view of the new front and see how conspicuous it had been made, when Brambach said to Brown, "I tell you, Jack, we must make dat frond so suspicious as possible." Burns Brown was the only man present when the conversation took place.

Every musician and every one interested in the construction of pianofortes should visit the warehouses of Sohmer & Co. and examine the "Bijou" grand which that firm has built. It is a unique instrument, being the smallest grand piano ever made, but possessed of a large soul.

What Does This Mean?

MR. LOUIS GRUNEWALD, of New Orleans, has issued the following card in the *Times-Democrat* of that city:

NOTICE.

In an advertisement in the New Orleans *Bee*, Mr. Philip Werlein offers at \$600 a concert grand Pleyel piano, which he claims to be perfectly new. Having the exclusive agency of the Southern States for the sale of the celebrated Pleyel piano—which enjoys a world-wide reputation on account of its many excellent qualities—I was at a loss to understand how Mr. Werlein could afford to sell a concert grand Pleyel piano at \$600, that price being less than actual cost.

Having had the matter thoroughly investigated, I have ample proof that the piano so advertised bears No. 64,042, and is an instrument imported by me in July, 1877, and sold in October, 1877. The piano is nearly seven years old and not a new Pleyel, as claimed.

As the only authorized agent in the South for the firm of Pleyel, Wolff & Co., Paris, I make the above announcement. I would respectfully invite the public to call and examine the large stock of new Pleyel pianos just received by me and judge for themselves.

LOUIS GRUNEWALD,

18 Baronne street, New Orleans,
Sole Southern Agent for the Pleyel Piano.

Our Circulation.

HAINES & WHITNEY COMPANY,
PIANOFORTES AND ORGANS, 182 & 184 WABASH AVENUE,
CHICAGO, May 16, 1884.

Editors Musical Courier:

Replying to your favor of 5th ult., I have to say that I received between ninety and one hundred responses to the advertisement I inserted in your paper. Two replies came from abroad, and the remainder from nineteen different States in the United States.

Very truly yours,

S. M. MILLIKIN, Secy.

Emerson.

OUR E. C. the Chicago *Music and Drama* gives the following retrospect, which, although in the main correct, sarcastically comments upon Mr. Carter with unnecessary unction:

The Emerson Piano Company.

GEO. W. CARTER, RETIRED.

At last the Emerson Piano Company differences have been settled, and the business will be continued under the direction and ownership of Messrs. Patrick H. Powers, Orin A. Kimball and Joseph Gramer, Mr. Carter having been retired.

Up to time of going to press *Music and Drama* has not been advised of the arrangement made by which Mr. Carter relinquishes his claim of interest in the concern, neither is it known what was the consideration for his withdrawal. Mr. Carter has openly stated that he owned and could control individually, the name "Emerson Piano," but the outcome of the trouble at Boston indicates that Mr. Carter was either mistaken in his estimated worth in this respect or that he was making the statements with a view to their effecting some Western arrangements which he was, it is thought, endeavoring to consummate.

What will be Mr. Carter's future course is not known and can scarcely be conjectured, but it looks to us, by the dim glass through which we are privileged to view the situation, very much as if Mr. Carter would retire, for a time at least, from the commercial gaze very much in the precipitate manner in which he has been compelled to retire from the Emerson Piano Company.

Mr. Carter is a bright man, full of vigor, and commanding a business power gained by long experience, which is undoubtedly of value to him or to whoever he may in the near future associate with. Nevertheless, the Emerson Piano Company is undoubtedly stronger than Mr. Carter, and a great deal of Mr. Carter's business strength was gained by virtue of the company's prestige, which still remains; and in retiring from the company, Mr. Carter will doubtless find himself shorn of much business force, which he supposed he could carry with him.

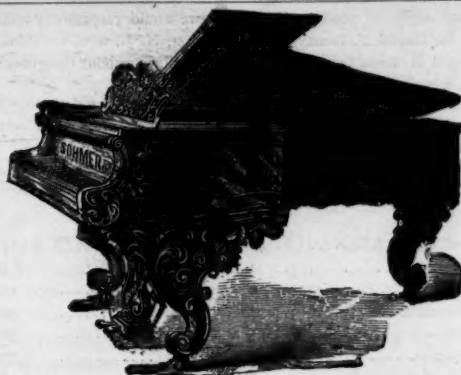
Mr. Carter may have "made the Emerson Piano Company what it is," and doubtless he has done more to further the interests of the concern in every respect than any one of his associates, but so long as he retires without taking with him the name of the business he has built up, the cry will be, "The King is dead, long live the King!"

The future policy of the Emerson Piano Company will doubtless be a satisfactory one. A demand has been created for the instruments which is large, and which will not be allowed to decrease. Mr. Powers is an able and, we understand, an honorable man. The trio are prudent business men, and while the trade will doubtless miss the glamour which the exceptional activity of Mr. Carter caused to prevail, yet there is every reason to expect satisfaction of all reasonable demands upon the company.

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

**SOHMER**

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

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Correspondence solicited. Agents wanted everywhere.

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Known everywhere, and sold by the trade as in all respects first-class instruments.

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GRAND, SQUARE and UPRIGHT.

OFFICES AND WAREHOUSES:

415, 417, 419, 421, 423, 425 & 427 W. 28th Street, New York.



60,000

NOW IN USE.

On the Duplex.

C. H. ALLEN, editor of the *Bradford Republican*, Towanda, Pa., wrote the following lines on the Ithaca Duplex Piano. Mr. Allen, unlike many other poets, signs his name to the effusion.

"P. O. order I enclose to-day,
Installment on piano—good one, too:
That Mrs. Allen bought of you.
A neat amount—our Duplex,
But other dealers it seems to vex,
The reason I do not know;
Perhaps it is because all admire it so.
Beautiful in tone and quick to the touch,
The little child plays it with ease
And fills with music each passing breeze.
The Professor with a smile so bland,
Says 'a Duplex'—its really grand."

"The bird hears its copied note
And on its sweetness seems to float.
Hushed his song in admiration,
Listening to this purest instrumentalization.
But we're hurried—like it much.
Think there is not another such.
The P. O. order enclosed to you—
It's fifteen days before 'twas due—
No matter, the Duplex is a real treat,
Be kind enough to send receipt.
Regards to self, the family all;
Coming our way be sure to call.
Weather low'ry, but no rain fallin',
Kindly Yours, Mrs. C. H. Allen."

Respectfully yours,

C. H. ALLEN.

Luxuriant Mustaches in St. Paul.

Messrs. Dyer & Howard, of St. Paul, Minn., have received the following letter, addressed to the "Agents Mason & Hamlin Organ Company, St. Paul."

SPRING GROVE, May 8, 1884.

DEAR SIR—Please send me the prize on luxuriant moustache, flowing whiskers, and a heavy undergrowth of hair, write as sure as you can and let me here the prize on them.

Yours drully,

GEO. T. BERGH.

The answer of the firm was to the point:

"We are in receipt of your favor of May 8, addressed to the Mason & Hamlin Organ Company, in which you ask for the price on luxuriant moustache, flowing beard, &c. As there is no stop

in our organ to produce this effect, we would respectfully refer you to Daniel F. Beatty, of Washington, N. J., who, we think, can put in one or two stops in his organ to bring about the growth you mention."

Exports and Imports—Port of New York.

Week Ending May 8.

EXPORTS.		
London.....	46 organs.....	\$2,885
".....	1 banjo.....	40
Glasgow.....	2 organs.....	150
Rotterdam.....	2 ".....	300
Christiana.....	5 ".....	325
Australia.....	63 ".....	5,500
U. S. of Colombia.....	1 ".....	65
Bremen.....	1 piano.....	400
Chili.....	6 ".....	1,568
Porto Rico.....	2 ".....	1,015
Nova Scotia.....	2 ".....	815
Havre.....	2 cs. musical instruments..	196
Hong Kong.....	1 ".....	78
Mexico.....	1 piano.....	550

Total.....\$13,887

IMPORTS.

Miscellaneous musical instruments, &c....281 pkgs....\$21,249

Week Ending May 17, 1884.

EXPORTS.		
Liverpool.....	1 organ.....	\$100
".....	1 piano.....	200
Hamburg.....	1 ".....	75
Venezuela.....	3 ".....	390
".....	1 organ.....	49
Cuba.....	1 piano.....	250
U. S. of Colombia.....	2 ".....	700
".....	1 organ.....	176
New Zealand.....	6 ".....	347
British West Indies.....	1 musical box.....	23
Mexico.....	1 musical instrument.....	38

Total.....\$2,348

IMPORTS.

Miscellaneous musical instruments, &c., 256 pkgs.....\$27,426

TO THE TRADE.

HIGHLY IMPORTANT. READY FOR DELIVERY.

WE have secured the agency for America of the "International Directory of the Music Trade," published in Leipzig, Germany, by Paul de Wit. This book is of great value to the trade, as it contains a complete list of all the manufacturers and dealers in all branches of the music trades in the following foreign countries: Germany, Austro-Hungary, Switzerland, Denmark, Norway and Sweden, Roumania, Turkey, Russia, Great Britain, Italy, Holland, Belgium, Luxemburg, France, Spain, Portugal, Greece, West Indies, Central and South America, Australia, Africa and Asia. It also contains other valuable matter, as, for instance, the technical terms in English, French and German, used in the construction and application of all kinds of musical instruments. Price \$5. Postpaid. Orders now received. The book will be delivered at once. Address

BLUMENBERG & FLOERSHEIM,

Editors and Proprietors MUSICAL COURIER,
American Agents. 25 East Fourteenth street. New York.

AN INDISPENSABLE BOOK

— IS THE —

Organ & Piano Lease Record,

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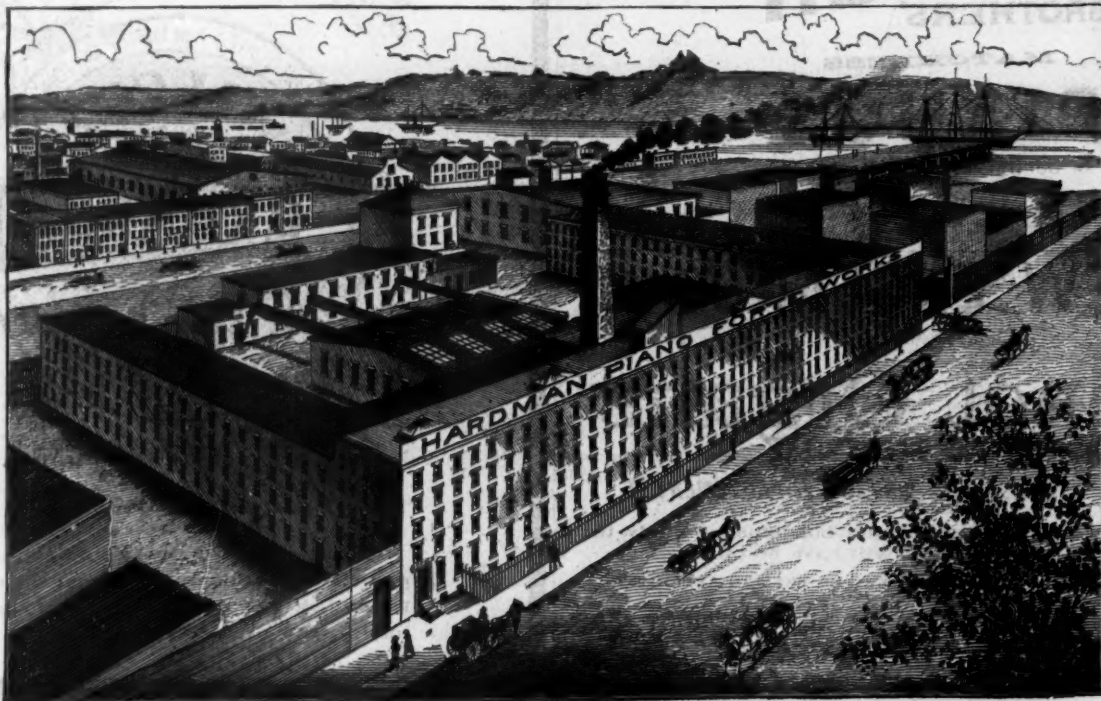
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A complete check on every instrument sold, recording the sale in all its details, and keeping an accurate account of each and every payment thereafter. By the use of this book your leases and contracts can be filed away in your safe and never again referred to, until required to pass back to your customer at the time of the final payment. It saves a great deal of time and annoyance, and always keeps before you a complete statement of your customer's account, without all the routine work of posting books, &c. This condensed and simplified account of each sale, furnishing at the same time a record to the end or last payment, is, if possible, of greater importance than your Bill Book. They will be furnished to contain records of from one to eight hundred sales, as the customers require. Send your orders to the publishers, stating number of sales required.

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GRAND, SQUARE and UPRIGHT.

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Abt, Paulus, Titiens, Heilbron and Germany's
Greatest Masters.

WAREHOUSES: 436 Washington Street, Boston; 44 East Fourteenth Street, New York; 1117 Chestnut Street, Philadelphia; 811 Ninth Street, Washington, D. C.
State and Adams Streets, Chicago; Market and Powell Streets, San Francisco, Cal. FACTORY: Boston, Mass.

Trade Notes.

—Mr. Alfred Dolge has just spent a week in Dolgeville.

—Frank Teupe, of Louisville, Ky., has taken the agency of the "Packard" organ.

—The latest catalogue of Ricordi, of Milan, Italy, is a splendid specimen of typography.

—Billings & Richmond have taken the lower warerooms of building occupied by them.

—Mr. L. E. Thayer, of the Fort Wayne Organ Company, is traveling in Kansas and Missouri.

—H. D. Guernsey & Brother, Carbondale, Pa., will open a branch store next week in Scranton, Pa.

—T. U. Eaton, with Dyer & Hughes, Foxcroft, Me., has completed a trip from Maine to Texas and returned.

—We call attention to C. N. Stimpson's new designs of lyres and trusses for uprights and his new style of legs for grands.

—Mr. A. H. Hammond, of Worcester, Mass., is a creditor of James T. Patterson, of Bridgeport, to the amount of \$27,000.

—Edward Ambuhl, traveling for the Haines & Whitney Company, of Chicago, is off on his second extended trip for the firm.

—Mr. Edward Essex, of Hodge & Essex, of London, England, British agents of the Estey organ, is in this country on business.

—Several of the small Pennsylvania organ manufacturers are in rather bad shape and we would advise piano manufacturers who are selling them instruments to exercise caution.

—The West Side Bank, of which the late Joseph P. Hale was a shining light, is said to be winding up its business. At one time Hale was a very heavy depositor in the West Side.

—For week ended April 29 a patent has been granted to C. S. Andem for a music book holder, No. 297,553; also one to F. L. Becker for a repetition action for pianos, No. 297,908.

—S. Brainard's Sons, Chicago, have control of Flint's patent book leaf holder, which keeps open any given page of a piano or organ book. It is a practical invention and can be utilized effectively.

—Sixty men are now at work in the factory of Julius Bauer & Co., Chicago, making square and upright pianos. The new patented string-rest (agraffe) which is now put into every Bauer piano, adds much to the tone-sustaining qualities of the instruments.

—The Ithaca Organ Company will cease to manufacture pianos after June 1. Messrs. J. H. Hintermister, Henry Wegman, Christine Henning and James Keenan have formed a copartnership under the title of Wegman, Henning & Co., for the purpose of manufacturing pianos. Mr. Hintermister and Mr. Wegman will not sever their connection with the organ company.

Important Legal Decision.

Bradstreet's reports the following: "A merchant who furnishes to a mercantile agency a statement of his affairs for the use of the agency is responsible to those whom it reaches, and who are influenced by it, and in case his representations are false an order of arrest founded on them will be sustained. So held by the General Term of the New York Supreme Court, in the recently decided case of Schulz v. Harris. This was a case in which the defendant obtained certain merchandise from the plaintiff through the reliance of the latter upon representations previously made by the defendant to The Bradstreet Mercantile Agency in relation to his financial condition. The defendant gave his promissory note for the goods, and afterward

executed a general assignment. The plaintiff brought suit to recover the merchandise, and obtained an order of arrest on the ground that the defendant had concealed or disposed of the same with intent to deprive plaintiff of the benefit of it, claiming that he, plaintiff, was entitled to the goods because they had been obtained by the defendant through fraudulent representations which avoided the sale. The court held that under the decisions of the New York Court of Appeals there could be no doubt as to the propriety of the order."

Continued at the Old Stand.

OFFICE OF THE CHARLOTTE MUSIC HOUSE,
(Branch of Ludden & Bates Southern Music House, Savannah, Ga.)
J. W. McMillian, Manager,
Charlotte, N. C., May 3, 1884.

We would respectfully announce that the business of the McSmith Music House will be continued at the old stand under the above name and style.

The settlement of the business of the McSmith Music House, is in our hands, and will be attended to by our representative, Mr. V. T. Barnwell, who will remain in Charlotte for that purpose as long as may be necessary, and is fully authorized to receipt for all moneys.

Mr. J. W. McMillian is also authorized to receipt for all amounts due the McSmith Music House.

The immediate settlement of all accounts that are past due is required and will be strictly enforced.

Checks, notes, drafts, postal orders, &c., should be made payable to the order of the Charlotte Music House and letters should be likewise addressed.

Very respectfully,

LUDDEN & BATES SOUTHERN MUSIC HOUSE,
Sole proprietors of the McSmith Music House,
Charlotte, N. C.

J. A. BATES, Treasurer and Manager.

ANOTHER BEATTY VICTIM.

PENDLETON, UMATILLA CO., OREGON,
MAY 4, 1884.

Editors Musical Courier:

IN answer to your communication of April 11 to Mr. George Buzan, I would say in respect to my dealings with Mr. Daniel F. Beatty, that nearly two years ago I ordered of him one of his 27-stop Beethoven organs, \$90 at the factory. It came all right in good season, and I was satisfied with it. He continued to send me circulars about every two weeks, offering inducements to patrons. These offers were confidential, and I kept them until it becomes necessary for me to defend myself, nor will I now betray any confidence further than I am compelled to do. Beatty offered me his 27-stop parlor pipe organ for \$54.75, cash, of course.

So I made a present to one of my children of the old one, and about November 22, 1883, ordered the above organ. I soon received notice from him that the order was received, and that he would send the organ in a few days. I also received a card from the Post-office Department, Washington, that the money had been received. After waiting about six weeks, and hearing nothing more from him or the organ, I wrote, and told him that I supposed, on account of his crush of business during the holidays, that he had overlooked my order. His reply was that that was the case, but that he would send the organ in a few days. After waiting about a month I wrote to him again that no organ had been sent, and that I did not think he intended to send it. I wanted him to send it immediately or

refund the money. I should wait a reasonable time to do one or the other, and I should then proceed to advertise the facts in the papers. His reply was that he had had an unusual demand for that style of organ, and he hoped I would patiently wait my turn. Now, a blind man can see that he has lied from the start. Two or three of his first letters say that he will send the instrument in a few days, and five months after he says, "wait your turn." I wrote to him again about three weeks ago that I would not only advertise him, as justice demanded, but would try to collect the amount paid, \$54.75, and interest. I have not heard from him yet, and probably will not.

Now, gentlemen, these are the facts. I have no copy of my letters to him, but I have his. I propose to send them to you with the power of attorney to collect the amount, and to make such use of the facts as you choose. As to my responsibility, I refer you to Mr. Samuel Sturgis, banker, or Lehman Blum & Co., merchants, Pendleton, Oregon.

Let me hear from you, at least.

Respectfully yours,

DAVID BROWN,

Box 10, Pendleton, Umatilla Co., Oregon.

Small Literary Piracy.

THE following paragraph appeared in the April number of the London *Pianoforte Dealers' and Musical Instrument Makers' Guide*: "The mixtures of an organ are the most difficult registers to make, if a true blending with other stops is what is aimed at. They either add to the instrument's sonorousness, when they are acceptable, or they are so prominent as to be unfit for use for any length of time. Whenever this is the case, it is best for the performer to let them remain in ignominious silence, and thus save his own ears and the ears of those who have the pleasure to listen to him. Oftentimes mutation stops are voiced louder than they should be in small organs, purposely to make them appear louder than they would otherwise be, for noise has influence over music committees and those who want to obtain the most for their money irrespective of quality."—*American Art Journal*.

Now, seeing that this very paragraph was originally written by the organ editor of THE MUSICAL COURIER, and published in the issue of our paper for October 1, 1880, it serves to prove the despicable character of Mr. Thoms, the so-called editor of the *American Art Journal*, who filches from papers four years old, believing thereby his meanness will escape detection. But this miserable scissors-editor forgets that we asserted in a recent issue that we were watching him, and that we do not forget our duty toward the musical world and native and foreign exchanges, will be evident from the fact that we took the trouble to look over the complete file of THE MUSICAL COURIER in order to indicate the exact issue Thoms has taken this item from.

C. N. STIMPSON,

MANUFACTURER OF

Carved * Piano * Legs,

LYRES and TRUSSES for Upright Pianos.

A large variety of New Designs for Upright and Grand Pianos.

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SEND FOR CIRCULARS.

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Piano Instruction. Address, Steinway Hall, New York.

BECKER'S REPEATING GRAND
Action; Wessell, Nickel & Gross, Manufacturers.
Address F. L. BECKER, 213 E. 57th St., New York.

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Tenor. Concert, Oratorio, Vocal Instruction.
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MAX TREUMANN,
Baritone, Concert and Oratorio Singer. Vocal and Piano Teacher. 164 East 70th St., N. Y. City.

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Care of Wm. A. Pond & Co., 25 Union Square.

PROF. S. E. JACOBSON'S
Violin School, combined with Piano and Theory. Ensemble and Orchestra Classes free of charge. Beginners with abilities will also be taken. Office hours from 9 to 12 o'clock every morning, except Sundays, in Eureka Hall, corner 9th and Walnut Streets, Cincinnati, O.

HERMANN O. C. KORTHEUER,
Pianist and Piano Teacher, 126 Atlantic Avenue Brooklyn, N. Y., and Steinway Hall.

LYONS MUSICAL ACADEMY,
Lyons, N. Y. (founded 1854). Daily lessons. Noted for furnishing excellent teachers. Imparts best modern technique and artistic execution. Address L. H. SHERWOOD, M. A., Principal.

OTTO HACKH,
Address Professor of Pianoforte, Grand Conservatory of Music, 45 W. Twenty-third Street; or, Augustus Baus & Co.'s Piano Rooms, 26 W. Twenty-third Street, New York.

MISS BELLE COLE,
Contralto, Oratorio and Concerts. The undersigned is authorized to make engagements for Miss Belle Cole, who has made a great success with Theo. Thomas' Orchestral Concerts on his tour from ocean to ocean. GEO. COLEY, 23 E. 14th Street, New York.

C. A. CAPPA,
(Seventh Regiment Band, formerly Grafulla's Band), furnishes Grand or Small Orchestra and Military Bands for Concerts, Weddings, Parties, Excursions, Parades and all other occasions. Address: 25 Union Square, New York.

VOGT CONSERVATORY OF MUSIC,
No. 19 East 14th Street, New York City.

Mlle. ZÉLIA DE LUSSAN,
Prima Donna Soprano. Concert and Oratorio. Address Geo. W. Coley, 23 East 14th Street; or residence, 137 West 49th Street, New York.

MISS ANNIE E. BEERÉ,
Concert Contralto. Address MUSICAL COURIER Office, 25 E. 14th Street, New York.

LOUIS BLUMENBERG,
Solo Violoncello. Address MUSICAL COURIER, 25 East 14th Street, New York.

FREDERIC GRANT GLEASON,
Teacher of Piano, Organ, Composition and Orchestration. Lessons in Musical Theory given by correspondence. Address, care Hershey Music Hall, Chicago.

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Instruction in all branches of vocal and instrumental music as a science and as an art, by the most eminent masters and professors of the land, at moderate terms. Send for Annual Report.

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Parlor Organs
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These Instruments represent the highest grade of workmanship.

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J. H. & C. S. ODELL,
MANUFACTURERS OF
Church and Chapel
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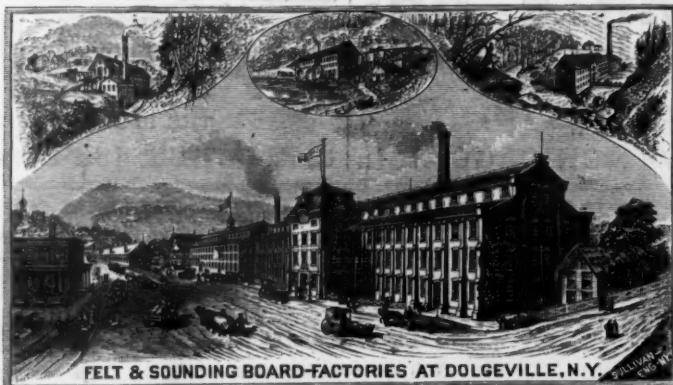


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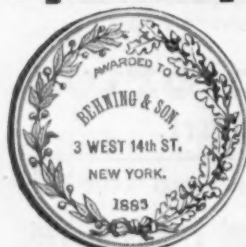
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